

SPECIAL #7

The Magazine of Cult Television

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DOCTOR WHO
Demon
Poster inside



Ugly Monsters
on USA tv

SUPERNATURAL SPECIAL

STAR TREK

Kirk and Picard come up against Witches and a Devil

RANDALL & HOPKIRK

The ghost speaks!

QUATERMASS AND THE PIT

Classic tv and The Devil

Plus: KOLCHAK, TWILIGHT ZONE, SPACE 1999, DARK SHADOWS & Gene Roddenberry's SPECTRE!





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Editorial

We were musing one day about some of the Specials coming up, and then realized that this one would be published quite close to Hallowe'en. So that was that, and here is our Supernatural Special, and it probably won't be the last either! We've crammed as much as we can in, but we already have enough ideas for another one.

For those of you who are worried about people dealing with the occult, have no fears. This magazine is an affectionate look back at the days when we were trying our best to stay up as late as possible to catch a glimpse of some of the spooky shows that were around. And, as always, there were so many more around in the ol' days... Such is life. So, step into the dimension of television's Supernatural and join us on a trip of the imagination...

Jan Vincent-Rudzki

TV Zone Special #7 November 1992, (ISSN: 0950-8230) Editor Jan Vincent-Rudzki, Assistant Editor David Richardson, Production Assistants Deanne Holding Contributors Jon Abbott, John Ainsworth, Stuart Clark, Mark French, Stephen Liddle, Andrew Martin, David Miller, Susan Moore, Rod Summers and Graeme Wood. Publisher Stephen Payne. Editorial Address: TV Zone, Visual Imagination Limited, PO Box 371, London SW14 8JL. Fax: 061 876 9455. All letters, articles and photographs for possible publication are welcome. We will return items if an SAE is included but no responsibility can be undertaken for loss or damage. For subscription information see back cover. Advertising rates on application to the Editorial Address or telephone 081 878 5486 and ask for 'TV Zone adverts'. Distribution: Comag, Tavistock Road, West Drayton, Middlesex UB7 7QE. Tel: 0895 444055 Printed by Capricorn.

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RANDALL AND HOPKIRK (DECEASED)

Grave-talk from Kenneth Cope

DURING his thirty-odd years as an actor Kenneth Cope has been many things; lovable rascal, villain, comedian, space man and ghost!

Cope's acting career began as a scout in his hometown of Liverpool;

"During concert parties my friend and I performed crazy sketches, in a very poor way, but we were quite popular. We were two idiots from Liverpool, someone saw us perform and asked us to take part in a production of *The Merchant of Venice* (as a spear carrier!) for the David Lewis Youth Theatre. I was working at Plessey's at the time and I wanted an escape from that and so we took grants from the council to enable us to join the David Lewis group. We lived on chips. After that I went

on to work for the Bristol Old Vic Theatre School as company assistant."

Television rôles came soon after: "I lied and cheated my way into television. I told the directors that I'd done loads of telly in Canada — I'd never been to Canada in my life — and they used to say, 'Yes, I think I've seen some of it.' Actors will do anything to get work. They asked me for one film if I could ride a horse and I said 'Yes brilliantly!' — I'd never been near a horse in my life!"

On the Street

The early Sixties saw Cope appearing regularly on our screens. "I played a lot of criminals and got a reputation as a killer; I think I shot Jack Warner three times. I was invited into *Coronation Street* for one episode, to beat up Elsie Tanner's son Dennis. At the end of this scene Ena Sharples had to get me against a wall and

warn me off, with a page of dialogue, it was very tense but at the very end I bent towards her and said, 'Give us a kiss'. It got a hell of a laugh from the crew, they kept the scene in and asked me to stay on as a comic character and so Jed Stone — Sunny Jim — was born. I had a stall in the market on the show, selling bits and pieces and people would actually write in and ask to buy the jumpers or whatever it was that week that I was selling!

"I worked on *That Was The Week That Was* at the same time and used to phone ideas in to Ned Sherrin at the BBC. I used to finish recording the *Street* on a Friday and catch a plane in the evening to London to rehearse *That Was The Week*."

"I think I avoided typecasting because with Jed Stone I wore a peaked cap, which came right down over my eyes. With Marty Hopkirk I wore a ridiculous wig — for the first three *Randall and Hopkirks* we had a Canadian dresser and for all those episodes my wig is on back to front. So without the caps and wigs I could walk away from those characters and do other parts."

The Ghost Auditions

How had the part of Marty Hopkirk come about for *Randall and Hopkirk (Deceased)*? "I met the casting director and he said, 'I want you to star in a new series we're doing and you get killed off in the first episode!' I auditioned for the part, although they told me afterwards that they had already made their minds up. We filmed the audition at Elstree on the cemetery set and I had to do the scene where Mike, who had already been cast, is forced back to the grave and I say, 'Only you can see me Jeff! Only you!!' I did it without the wig."

Had the on screen chemistry between Jeff and Marty been reflected in the working relationship between Kenneth and Mike Pratt? "I hadn't worked with Mike before but we became very, very firm

Opposite page: A specially prepared photograph for the video cover of Volume Three of ITC Video's *Randall and Hopkirk (Deceased)*

A publicity shot for the series All photos © ITC





Kenneth Cope in rehearsal, without jacket...



friends. He came to visit me two days after I was cast and we had dinner. We used to ad lib a great deal during recording. Once during Mike's birthday we finished shooting and went off to his dressing room for champagne. A while later we were called back to the set because one of the shots had gone wrong — we should really have left the building — and we were both totally gone, we both sat dazed in this car trying to record.

"It took a total of fourteen months to record those twenty-six shows; we were working Sundays as well as doing pickup shots. We'd miss bits from one episode and would have to roll over to the next director's episode."

The Suits

"I had three doubles and two stand-ins and five of those white suits. Mine had to be ironed, pressed and dry cleaned every time I used them. I'd rehearse with jeans, a white shirt and white tie on, then I'd put the rest of the gear on on set because there would be no time to be modest and go to separate changing rooms, and as soon as the director said, 'That's a print', my jacket and trousers would come off. There I'd be, a leading man stripping off in front of perfect strangers.

"The suits were very expensive, made of silk and bought from Saville Row but they had no pockets. If any marks were made on them they would have to be covered up with Tipp-ex! After we did the final shot of the series at Pinewood, which had a big pond outside, I jumped into this pond with the suit on and ruined it in all this muddy water. It was such a relief.

"The episodes were shot on a two week turnaround. We filmed at Elstree and quite a lot would be going on at the same time, we would be on studios back to back with **Department S**, **The Saint**, **The Avengers** and **The Champions**. Roger Moore had a favourite joke that, if you were filming a scene within a bedroom, Roger would step out of the wardrobe and say 'hello' in the middle of the shot. But that's Roger for you."

Tara King's Kettle

"I think the episodes we did in the Haunted House and the one with the gangster ghost were my favourites. However, we had to be careful with the humour content because of the American

audience's reactions to British comedy. Mike and myself were always trying to get more humour into the show, most of the scripts were quite straight.

"We did the twenty-six episodes straight through, without being seen and only when we'd finished the entire run was the show screened. I'm sure that we would have been allowed to introduce more comedy had we had an audience reaction to work with.

"Mike wrote the episode *A Disturbing Case* which had a lot of comedy in it and although I wrote a lot of stuff myself, at the time I was writing a series for Stanley Holloway so I never got around to putting forward a story. Mike had also written for the film **Tommy the Toreador** and composed the song *Little White Bull*. He

A casual moment waiting for the next scene, without champagne!





In *The Ghost Talks*, Marty told Jeff a story because Mike Pratt had broken his legs

would always be playing his guitar in his dressing room, he was into Indian stuff and incense. My dressing room was functional and next to Annette Andre's so we could chat. Linda Thomson was on the other side of me; she left me her kettle when she packed in *The Avengers*!"

Even without the aid of modern technology the conception of a leading character being a ghost and popping in and out of shots had not proved very difficult when recording the show; "Most actors are frivolous and only concerned with themselves and are not going to worry too much about someone who's not supposed to be there. The biggest problem was blinking their eyes. They were prepared for the shots because they would be playing a scene in which I was to appear. At a rehearsed point in the take the director would shout 'freeze' and they'd all have to hold position and the art director would wait for the cigarette smoke to go in a straight line. Then I'd walk in slowly and stand on my mark and they'd shout 'action'. Then Jeff would react if he had to and the others had time not to blink be-

cause they could see me there, then we'd pause before the action resumed. They became very good at getting the shots with me in quite quickly.

Walking Through Walls

"Walking through walls was quite difficult, those shots would take a long time to set up. I had to be behind the camera against a big piece of black velvet cloth hanging from the gantry and they would have the light on me, when they wanted to see me and there was a sheet of plain glass at an angle in front of the camera lens. When there was a light on me there was a reflection, but it was a mirror image. The time consuming element was trying to get the reflection to match up with what was happening on the set and getting the sizes right. It was often very lonely as I would be twenty-six feet away from everyone else and facing the wrong way!"

The character of Marty Hopkirk seemed to be one that viewers and children in particular could identify with; "Marty could be quite naughty. In *Just For The Record*

I remember I put my arm around Miss Russia when she was sitting next to me on a settee, but then my wife came in. Mike and I worked together and often suggested things to add to my ghostly powers, the mind reading, the blowing, disappearing and walking through walls were all obvious and well known technical effects. But it was nice when I got to cheat at card games [*The Trouble With Women*], watch women undress or even retrieving a note from a lady in a shower [during *A Sentimental Journey*]. Sometimes they had to go easy on the wind machine though as it nearly took my wig off a couple of times!"

How had such a long and intensive period of recording one series taken its effect upon the regular characters; "Annette had nervous exhaustion by the end of the series, which is why they invented her sister, Judith Arthy [Jennifer] in case she would be required to take over. Mike was hospitalized at the end with two broken legs and I was the only one left. The last episode we recorded was *The Ghost Talks* which came about because Mike had gotten drunk and locked himself

out of his flat. He tried to climb up the outside of the building to get in and fell off, breaking both his legs. So they wrote this final script where Mike would be in bed, with two broken legs, and I would appear and tell a story to him, which would enable me to be alive for most of the episode. It was great being alive, I got to smoke and open doors."

The End

"We did all the shows and then just walked away from it, it was another three of four months before the public got to see it and by that time the entire team had disbanded and moved onto other projects. I think that's why there was never a second series. By the time the interest had grown with the second repeats it was far too late to go back to it. I'd like to have seen some fantastic things in the show, such as showing what happened to me in limbo, I wanted to come back and say I've just had drinks with such and such who's dead, and make out I was having a great time wherever I was. But they wouldn't let me stick those sort of things in. I think they were over careful about the subject of my death, I suppose it was a bit of a taboo subject."

I remained great friends with Dennis Spooner who wrote a lot of the series and Mike and myself remained firm friends right up until he died. The only souvenir from the show I've got at home is Marty's wig. There were no major parts after **Randall And Hopkirk**. I later moved to Oxford and opened a restaurant whilst continuing my writing and acting."

Kenneth also appeared in two Carry On films, **Catweazle**, co wrote the sit-com **The Squirrels** with Phil Redmond ("So I'd quite like a part in **Brookside**) and Granada even attempted to get the actor to return to the part of Jed Stone in **Coronation Street**; "They wouldn't offer enough money — so they brought in Eddie Yeats instead!"

Doctor Who

In 1980 Cope was offered a part in a **Doctor Who** story **Warriors' Gate** as Packard, a lieutenant trying to get some response from a lazy crew. "I jumped at the chance to do **Doctor Who**, it's one of those shows, it's a traditional thing to do. I got on very well with Tom Baker. We had a fair amount in common, like me he's a Liverpudlian. He was doing what I'd already done, and had exhaustion from a long running series. He gives a great deal as an actor. When we rehearsed it was all okay but it was total mayhem in the studio; the director [Paul Joyce] wasn't all that



It took time to set up some of the shots

hot and I had a few rows with him.

"There was this poor actor playing one of the Tharils; we had a break for lunch on dress rehearsal day and he looked grotesque and there was no way he could take his make-up off, as it took him so long to put it on and he wouldn't go to the restaurant because of his appearance. So I took him by the hand and forced him to come with me down the BBC corridors,

up the lift, getting strange looks from the staff, to the restaurant. I almost had to feed him through his snout because he wouldn't go he was so embarrassed.

"I knew William Hartnell (the first Doctor) very well as we had the same agent. He was always on edge and very bad tempered. I'd love to play the rôle of the Doctor.."

Graeme Wood

Rehearsals at Marty's grave...



SPECTRE

The Plot

Doctor Hamilton arrives at a house late at night to meet with William Sebastian, an old work associate who suddenly and mysteriously sent Hamilton a telegram asking him to come at once. Hamilton is greeted by Lilith, Sebastian's mystic house keeper and shown into the lounge.

Sebastian wants Hamilton to accompany him to London. He explains that his heart was stopped by supernatural powers and it was only Lilith that managed to bring him back to life. He shows Hamilton a strange piece of scar tissue on his chest, just over his heart. It is where a spike was stuck through an effigy of him.

Unexpectedly, Anitra Cyon, the person Sebastian was going to London to see, arrives at the house. She begins to talk to Sebastian as if she wanted him to murder her brother, Geoffrey. Sebastian shows her into another room. In the study Anitra tries to persuade Sebastian that all the things she thought were paranormal were just figments of her imagination. She is now adamant that her brother is not possessed. Suddenly she begins to try to seduce him. Sebastian pulls a book from the nearby book case, opens it at a specific page and hits her with it. Anitra falls to the floor screaming.



William Sebastian, brilliant criminologist

Hearing the screams, Hamilton rushes in and sees the woman writhing on the floor. Sebastian throws him from the room as Anitra disappears in a cloud of smoke. He tries to explain to Hamilton that what he killed was not Anitra Cyon but a minor

Sebastian's housekeeper, Lilith, prepares to cast a spell over Doctor Hamilton



demon that had taken her form and been sent to tempt him through lust. Hamilton is not convinced and threatens to see justice is done if Sebastian is lying. They charter a private jet to go to England and meet the real Anitra Cyon.

Mitri Cyon, brother to Geoffrey and Anitra, is to be their pilot for the journey. During the flight, the electrical power fails and the engines cut out. Just before the plane would crash the plane restores itself to working order. Sebastian sees this as part of a pattern. He explains to Hamilton that his heart was stopped because he made a pact with a demonic force but reneged on his promise. He must find the effigy of himself so that the spike through his heart can be removed. Lilith's spell will not last forever.

They are met at the airport, and on the way Sebastian requests that they stop off at someone he knows. Arriving at Merlins Mews they see the house of Dr Qwalace is on fire. Breaking through the gate, Sebastian and Hamilton find his house in ruins and the Doctor lying dead on the floor; he has been clawed to death. He was trying to crawl into the centre of a pentacle symbol on the floor when he died. Hearing the approach of what sounds like a wild animal the two men rush to the centre of the pentacle. They catch a glimpse of a half man, half animal creature but it is frightened away by the arrival of the fire brigade. Sebastian takes Qwalace's journal and they leave the house.

Inspector Cadell from New Scotland Yard drops them off at Cyon House. Inside, Sebastian smashes a display cabinet and picks up the ivory coffin box his effigy was placed in. The effigy is not there.

Later, at dinner, Geoffrey spells out the terms of Sebastian's contract. He must either prove Geoffrey is in the grip of evil



Sebastian interrupts Inspector Cabell's search of the late Dr Qwalace's burnt-out home

powers or convince Anitra that he is simply a 'open' man; living a life of lechery most men do not. They drink to Sebastian's success but on raising his glass, Sebastian cuts his finger. He strains the wine and finds it contains glass shards. Sebastian proposes a toast but recites an incantation. The wine glasses all break except his. Later he explains to Hamilton that a demon was at the table and could not drink the wine following the incantation and so he caused all the glasses to break. On the way to bed Sebastian has trouble climbing the stairs and Hamilton is nearly killed when a rotten banister rail gives way.

In their rooms, Sebastian tells Hamilton about Qwalace's diary. It mentions an excavation by Cyon and a place called

Druid's Fire Pit—a stone circle in Cyon's grounds. It also mentions A has been released and shows A's mark. Sebastian tells Hamilton A stands for Asmodeus, an arch demon. Later that night Hamilton wakes up to find himself in bed with a beautiful woman. She and two others tempt him but the party is interrupted by Sebastian who has heard screams coming from Druid's Fire Pit.

Approaching the stone circle Sebastian and Hamilton are stopped by Geoffrey and two dogs. Later that day Cyon house is full of financiers from all around the world. Sebastian believes that Asmodeus's grip is being extended all around the world. Inspector Cabell summons them and Sebastian tells him the legend of Asmodeus. The demon will take the form of somebody whose body has never been found. Asmodeus established himself in Britain during the 6th Century but was finally trapped in Druid's Fire Pit when his ceremonies became too awful even for his followers to participate in.

Later, Sebastian senses Asmodeus wants them to go looking for him so he and Hamilton prepare with religion symbols and set off to Druid's Fire Pit. They trace the caverns back to underneath Cyon house and find a Black Cathedral. They find half of the broken door seal which held Asmodeus for so long. If they could find the other half of the seal it would be highly powerful. Fighting the evil force, they enter the Black Cathedral and find a sacrificial altar.

Leaving the caverns, Sebastian needs holy water and a golden bullet made from the half seal to stop Asmodeus. Inspector Cabell meets them and tells them of



Anitra Cyon voices her disapproval of her brother Geoffrey's new found lifestyle



Dr Hamilton and Sebastian prepare for their confrontation with Asmodeus

Anitra's disappearance. Neither Cyon brothers seem upset. In fact a party at Cyon house degenerates into an orgy. Hamilton and Sebastian make the golden bullet and return to the caverns.

Nearing the Black Cathedral they drop the bullet and it rolls under the door. Levering the heavy door out of the way they find the bullet and the mummified body of Metri still clutching the other half of the door seal. He was killed when the doors burst open as they broke the seal setting Asmodeus free. The Metri upstairs in the orgy is none other than the demon As-

modeus himself.

Hearing chanting Sebastian and Hamilton hide. They watch as Metri and his followers tie Anitra to the sacrificial altar and another orgy begins. Geoffrey is to prove his loyalty to Asmodeus and become his priest by either having intercourse with his sister or killing her. He can perform neither act, however, and resists Asmodeus. Sebastian is seen by Metri/Asmodeus, who has started to transform into his true appearance, and summoned forward. After Asmodeus removes the spike from his effigy, Sebastian pretends to go

along with the Dark Lord's wishes. He also sees that Inspector Cabell is a disciple of evil.

Sebastian follows the ceremony to make him priest until at the last minute he spills that holy water and threatens Asmodeus with the completed door seal. He finally shoots the demon, who has completely transformed into a lizard-like being, with the gold bullet. He and Hamilton rescue Anitra as the cathedral, Cyon House and Asmodeus's followers are all destroyed by fire.

Back in America, Anitra bring a painting to Sebastian as a thank you. Sebastian notices that mark of Asmodeus on the canvas, the demon is not dead. The work must go on...

Credits

Sebastian.....	Robert Culp
Dr Hamilton.....	Gig Young
Mitri.....	John Hurt
Inspector Cabell.....	Gordon Jackson
Anitra.....	Ann Bell
Geoffrey Cyon.....	James Villiers
Lilith.....	Majel Barrett

Teleplay.....	Gene Roddenberry and
.....	Samuel A Peeples
Story.....	Gene Roddenberry
Directed.....	Clive Donner
Music.....	John Cameron
Costumes.....	Jenny Moorcroft
Make Up.....	Stuart Freeborn

Background

Spectre, produced in late '76/early '77, was the final attempt by Gene Roddenberry to sell a series other than *Star Trek*. During the mid Seventies Roddenberry made efforts with *Genesis II*, *Planet Earth* and *The Questor Tapes*. When he met with no success from any of these pilots he decided to leave the Science Fiction genre altogether and head off in a new direction. His dissatisfaction was not with

Mitri reveals that he is Asmodeus, the Prince of Lechery



A disciple of Asmodeus, in demon form



Geoffrey Cyon prepares to sacrifice his sister to become the favoured one of Asmodeus

SF as such but with the networks' attitude to it. SF was compartmentalised so it did not compete with the other main-stream series and had to compete with itself. This meant that Roddenberry's *The Questor Tapes* was rejected for being too similar to *The Six Million Dollar Man* because it contained an android. *Genesis II* was pulled at the final stage because *Planet of the Apes* hit cinemas and the network wanted a show with apes in it.

Unhappy with this kind of treatment for Science Fiction, Roddenberry struck out into the Horror genre. At the time it was stated that he wanted to bring the same sensibility to Horror that he had brought to Science Fiction.

The script of *Spectre* was co-written by Samuel A. Peeples who had also penned *Star Trek*'s second pilot, *Where No Man Has Gone Before* some ten years earlier. Because of its heavy reliance on English

superstition and the setting, the production was filmed entirely in England. The studio used was EMI's Elstree Studios in Hertfordshire. Also used extensively was All Saint's Pastoral Centre in Hertfordshire which became Cyon House.

The make-up used in the film was designed by Stuart Freeborn, who would go on to design Yoda and the other make-up and creatures for *The Empire Strikes Back*. It saw the first use of the 'lumpy' forehead appliances which would soon be used for the Klingons in *Star Trek: The Motion Picture*.

Star spotters should look out for 'Allo, 'Allo's Vicky Michelle who appears as one of Geoffrey Cyon's buxom waitresses!

During production of *Spectre* Roddenberry was suddenly called back to the states because Paramount had finally okayed a script for a small scale film of *Star Trek*. That project soon became the television series *Star Trek II* and then became big-budget *Star Trek: The Motion Picture*. At the time Roddenberry's feelings about filming in England were so positive that he even mooted the idea of filming *Star Trek* there.

NBC screened *Spectre* on Saturday 21st May 1977 and it was well received. Although it was only an edited version, the latter-day Sherlock Holmes team of criminologist Sebastian and Doctor Hamilton won praise. NBC even talked of commissioning a series. That never materialized, however, and Roddenberry soon found himself embroiled in the long haul to get *Star Trek* back on the air. *Spectre*, in its full version which contained the nudity and the more overtly sexual scenes (such as references to incest and sadomasochism) was released theatrically overseas and these days periodically shows up in late-night television slots.

Stuart Clark

Photo research: Mark French

Asmodeus reveals his true self



Gene Roddenberry on location filming of *Spectre* at All Saints Pastoral Centre,



THE OMEGA FACTOR

The Omega Factor is a series in ten parts, or, in my case, one part, which advances the cause of telepathy and telekinesis. Though not television, I am myself, in some humble sort, psychic, and by the pricking of my thumbs, can detect the great thundering plates of an oncoming cliché... Married couples often develop this sort of telepathy after forty years or forty minutes of programmes like The Omega Factor, whichever may be the longer. They face each other and say absolutely simultaneously: 'What a load of old rope.' Eerie really."

(Nancy Banks-Smith, 'The Guardian', 14.6.79)

There are some television series which are almost universally derided as terrible and yet run for many years — the classic example is *Crossroads*. Other shows can be critically slammed and disappear quickly, yet be far superior. One such series is Jack Gerson's *The Omega Factor*, which had a single ten episode run in the summer of 1979. It's an unusual series, not only for its subject matter, but for the fact that there is a strong serial element, the continuing back story which develops into the main theme of the programme by the last episode. The aggravating thing about *The Omega Factor* is that there was no follow-up, as we are left hanging in mid-air at the end of the last episode: it is full of tantalizing apparent climaxes which leave us wanting to know what happens next.

Central Character

The series' central character is Tom Crane, a freelance journalist based in London but with Scottish roots. He has made a name for himself as an investigator of the occult, and his research for his next piece leads him into contact with Edward Drexel, a once-notorious name in the field, who now lives in Edinburgh. Crane

is barely aware that he himself has psychic powers, but they come to the fore during the events which followed. Crane's wife Julia and brother Michael have become

involved with a psychiatrist, Roy Martin-dale, who works for the mysterious Department 7 in Edinburgh. Following a confrontation with Drexel and his

Louise Jameson as Anne Reynolds All photos © BBC



mysterious, silent acolyte Morag, Crane is driving Julia, who has followed him to Edinburgh to see her old friend Anne Reynolds, when he sees a vision of Morag and crashes his car. Julia is killed.

Stricken with grief, Crane seeks revenge and reluctantly accepts an offer to work for Department 7 from its head, Andrew Scott-Erskine. Anne Reynolds also works for the Department, and as the months follow, and they investigate various cases, she and Tom strike up a friendship and then a relationship. However, Roy Martindale, outwardly cold and calculating, is jealous of Tom and Anne's relationship, but Tom also mistrusts him for another reason. Tom saw Martindale with Julia before she was supposed to have arrived in Edinburgh on the day she died. Although he does not deny the meeting, Martindale always seems to be hiding something. Tom eventually catches up with Drexel, who then dies in mysterious circumstances.

Secret Organization

As events unfold, Tom evolves the theory that there is a secret organisation, which uses the greek letter Omega as its symbol, planning to take over the country using people with highly developed psychic abilities. We become more and more aware that each instance of psychic activity is either instigated or exploited by the Omega organisation. Crane encounters only scepticism from his superiors, but despite some self-doubts he determines to uncover their plot. As he becomes even closer to Anne, Julia's presence still seems to hang over Tom, culminating in the penultimate episode *Double Vision*, although this turns out to be a drug-induced illusion, a plot between Martindale and fellow scientist Vashrevsky. Martindale is ultimately revealed as an agent for Omega within Department 7, who indirectly caused Julia's death; he also killed Drexel, who he thought was getting out of control.

The Story

While the central themes of the series are constant throughout, each episode is different and tackles a different theme. The first episode *The Undiscovered Country* (an ironic quote from Hamlet, referring to death: 'the undiscovered country, from whose bourn no traveller returns') shows Tom's own abilities, as he confronts Drexel and asks to be shown a demonstration of his power. He ends up finding the body of a dead disciple of Drexel through a psychic vision of his own.



Anne Reynolds (Louise Jameson), Tom Crane (James Hazeldine) and Roy Martindale (John Carlisle)

In the second episode, *Visitations*, a safe house used by Special Branch turns out to have a macabre past through its former use by Drexel, and is possessed by a spirit which causes a man working there to murder his colleague. Tom's brother Michael, introduced in the first episode, returns to commiserate with Tom after Julia's death.

He then reappears in the third programme, *Night Games*, when he is caught up in an army test of a sonic device for crowd control, which has been manipulated for his own ends by Drexel (although Drexel is a key player in both this and the preceding episode, he actually appears in neither).

In episode four, *After-Image*, Anne is kidnapped by American intelligence in order to infiltrate Department 7, but the Americans are using Drexel. He is working for his own ends, using sensory deprivation techniques to brainwash sub-

jects, which in one case has created a psychopath.

A group of students experiment with seances in the fifth episode *Powers of Darkness*, despite the fact that one of their number has a nervous breakdown because of it, and later dies bizarrely through spontaneous combustion. Another of their number is taken over by the spirit of a Sixteenth Century witch, and Tom has to resort to a chemically-induced trance to retrieve the girl from her possession. In a dream-like sequence we are shown that Martindale is the force behind her possession, but Tom and Anne are unaware of this.

In the next story, *Child's Play*, a young boy is plagued by a poltergeist, which turns out to be only one aspect of his psychic abilities — and we discover Tom had a similar experience as a child. Martindale eventually gets to conduct experi-

ments on him, which result in the destruction of an oil-tanker, but further experiments are precluded by a failed attempt by the Omega organisation to abduct the boy.

Hearing of the death of two old friends on a remote Scottish island in the next episode *St Anthony's Fire*, Tom's powers allow him to relive the events, and with the help of the local doctor he discovers that there have been a number of inexplicable violent events. Omega, using a pharmaceutical company as cover, is conducting experiments using the cereal disease ergot (its effects being once known as 'St Anthony's Fire') as a way to control people.

Tom's brother Michael, in the throes of a breakdown since his experiences in *Night Games*, returns in the eighth episode *Out of Body, Out of Mind*, in which his out-of-body experiences (which Martindale is conveniently interested in at the same time) give Tom the clue to an attempt by Omega to murder an African leader using a hypnotically conditioned countryman of his, Hamish Mitobo, a student in Edinburgh.

The penultimate episode *Double Vision* has Tom obsessed by the idea that he has seen Julia, while a visiting colleague of Martindale's, the eccentric Russian Vashrevsky, is conducting investigations into exhumations of recently buried corpses. Tom's visions turns out to be drug-induced semi-hallucinations engineered by Martindale and Vashrevsky, while events are complicated on the emotional level by Anne admitting that she has fallen for Tom.

Events come to a head in the final story, *Illusions*, and Tom's conspiracy theories come to fruition. A defecting scientist is kidnapped by Omega, and investigating this, Tom is also kidnapped. His visions have become more acute, and he can readily discover the truth of matters such as the scientist's abduction. Martindale reveals himself as an agent of Omega, after he realizes Tom knows this by probing his mind, but when Omega's interrogators destroy the scientist's mind, Martindale's allegiances change, and he agrees to help Tom and Scott-Erskine destroy Omega. However, just as the

wheels are about to be set in motion, Omega catches up with them, Martindale is spirited away, and Scott-Erskine is killed in a car crash. But at the last moment, Scott-Erskine's superior in Whitehall phones Tom: he knows what is going on, and Tom sets off to London... but he and Anne split up, because she cannot leave her work (she is now in charge of Department 7), and both of them realize their relationship isn't working. However, there is every reason to hope they will get back together in the next series...

And Then...

Except of course there was no second series. It's difficult to see why this was so, as **The Omega Factor** is a well-thought out series, with strong, interesting central characters, intriguing plots and genuinely scary moments — and it's curious too that this series was allowed to go out in a pre-9.00pm timeslot. The episode *Visitations* is especially effective, with its haunted house theme, tape recordings inexplicab-

Tom Crane and Anne Reynolds, never to meet again in another season...



ly containing screaming voices, and a classic horror shot of Tom Crane turning to face Anne, his face lit from beneath and his expression that of a man possessed...

There is a general feeling of unease, of dabbling with things better left alone; one shared by the characters themselves. Anne Reynolds as a 'rational scientist' is disinclined to trust Tom's wilder theories, but ends up being more of a devil's advocate against which he can test his ideas; her emotional concern for him is far more limiting than her scepticism. Her personal attitude to psychic abilities is purely scientific, never self-analytical, in fact we find out little about her other than her previous friendship with Julia. Roy Martin-dale, like Anne, has only a professional interest in psychic powers.

Unlike many Science Fiction or Fantasy series, **The Omega Factor** bothers to treat its audience as adults, and although it is not explicit, it recognizes that people have emotions, relationships with each other, feel grief at death, experience self-doubt and doubt others enough to affect their mutual relationships.

One of the ways the difference in character between Tom, Anne and Roy is shown is in their taste in music. Anne is seen enjoying popular and traditional

classical music, while Roy is a modernist, preferring the 'advances' made in 20th Century 'serious' music. Tom, the emotional, post-hippy sensitive, plays records by the likes of Pink Floyd, reflecting his supposed greater humanity. Anne's tastes show her seriousness is mingled with a sense of tradition, even sentimentality, while Roy's are clinical "pared to the bone", over-rational. Tom and Anne's compatibility is also shown by their shared love of old films, while Martin-dale is a "theatre man". These differences are never overtly stated, they are obviously intentional, and it would be interesting to know if they were part of Jack Gerson's character notes when he created the series, or a later sophistication. The three main characters' personalities are also reflected in their dress sense, Tom's scruffiness, Anne's smart but not unexpressive tastes, Roy's constant official-looking suits. And for real couch potatoes, how many noticed at the time that two prominently displayed prints of Rorschach blot tests on Roy's office wall frequently swapped positions between episodes? It's tempting to read this as a hint of the deviousness of his character, but it was probably just carelessness by whoever was responsible for dressing the set, or someone seeing if anyone

would notice!

So the series ended, and yet left unanswered questions, with ample opportunity for a follow up. Nancy Banks-Smith has a point in that the general audience may have had a hard time taking seriously the concept of the series. If the series had been better promoted in the first place, for one thing, given a strong autumn launch rather than being hidden away in the 'dead' summer schedules, things might have been rather different, and the characters of Tom Crane, Anne Reynolds and Roy Martin-dale (assuming he survived...) would have been far more widely remembered than they are by **The Omega Factor's** loyal, if small band of devotees.

"You've become a national asset Mr Crane."

"You'll be giving me 'Land of Hope and Glory' next."

"Not quite... forget the patriotic rationale then. Think of the exploration of vast areas of unknown territory. The Omega Factor in life if you will. The ultimate potential of the human mind. Mysteries of the undiscovered country."

(Scott-Erskine and Tom Crane, *The Undiscovered Country*, transmitted 13.6.79)

Andrew Martin

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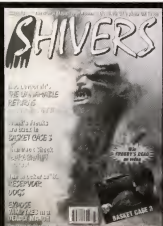


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DARK SHADOWS

DARK SHADOWS began life on America's ABC network on June 27th 1966, as just another entry in the line-up of competing soap operas that dominated the daytime schedules. Set in New England, the half-hour show was initially a mild gothic romance in the Daphne du Maurier vein.

Victoria Winters, a beautiful but lonely young woman, arrives at the coastal town of Collingsport where she takes up residence with the distinguished Collins family in their manor house home, Collinwood. There she acts as governess to the young David Collins.

Creator

Dark Shadows was created by Dan Curtis who claims that the show was inspired by a dream. Taped initially in black and white, the show was made entirely in the studio on a shoe-string budget. Establishing shots of exteriors were achieved by using still photographs. To keep costs down, the writers were instructed to ensure that an average of only five actors could be used in each episode.

By far the biggest name in the cast and **Dark Shadows'** original star was former Hollywood actress, Joan Bennett. Bennett played the rôle of Collinwood matriarch, Elizabeth Collins Stoddard, around whom revolved most of the plots for the first year of the show.

Faced with falling ratings and the threat of cancellation, it was not until April of 1967 that **Dark Shadows** really took off. Curtis and his writers decided to follow up a storyline about a ghost that had proved popular, by introducing a vampire onto the series. For a soap opera, this was a daring move but at this stage, Curtis had very little to lose.

Barnabus Collins

An unsuspecting Willie Loomis unearths the undead Barnabus Collins from his coffin. Barnabus arrives at Collinwood, masquerading as a distant cousin from England. At the same time, the car-

casses of dead animals are discovered, drained of blood.

Barnabus was played by Shakespearean actor, Jonathan Frid. The character was originally only intended to appear on the show for a few weeks. However, it was Frid's haunting, melancholic performance that captured the attention of the public. The writers weren't slow to play up to the actor's strengths. Soon, Barnabus was shown to be deeply troubled and guilt ridden, compelled to commit terrible acts due to his affliction. Grayson Hall as Doctor Julia Hoffman was introduced on to the show as Barnabus's confidante, forever striving to find a cure for Barnabus's vampirism.

Having turned the show's villain into an intriguing anti-hero, **Dark Shadows** was once again in need of a new blackguard.

This position was taken by the witch, Angelique, played by Lara Parker. It was a jealous Angelique who had been responsible for turning Barnabus into a vampire two hundred years previously.

Vampire Beginning

Angelique's appearance was the cue for the start of **Dark Shadows'** first flashback. For six months the setting for the show was the Collingsport of 1795. The flashback told the story of how Barnabus became a vampire. The series used the same sets redressed and the same cast, playing, in most cases, the ancestors of their contemporary characters.

With the introduction of Barnabus, the ratings had risen enough to save the show from cancellation. It was the 1795 flash-

Tracy (Kate Jackson) and Quentin (David Selby) enter the vaults of Collinwood in search of Angelique's spirits





Above: Vampire Barnabas Collins (Jonathan Frid) and Maggie Evans (Kathryn Leigh Scott) in the original tv series; Below: Carolyn Stoddard (Nancy Barrett) in the 1970 film *House of Dark Shadows*



back that consolidated the show's new, supernatural direction and the audience doubled. Aired in the late afternoon, children returning from school had begun watching the show. Soon *Dark Shadows*, and *Barnabus* in particular, became America's latest teenage craze. The market was flooded with *Dark Shadows* merchandise including games, comics, bubblegum and a stream of paperback books by Marilyn Ross, published by Warner Paperback Library.

Following the flashback, the show continued apace with every Horror cliché conceivable delivered to an ever hungry audience. There were warlocks, reincarnations, dream curses, spells of all descriptions, alien invasions and another, less successful flashback sequence of episodes, this time to 1897.

By the end of 1968 both the ratings and an overworked Frid were flagging. At Frid's own behest, a new character was created to share the limelight and relieve some of the pressure. Quentin Collins, a werewolf was introduced in December of 1968. Quentin was played by David Selby who later became known as Richard Channing in the prime time soap opera, *Falcon Crest*.

Quentin's introduction successfully boosted the show, but the writing was on the wall for *Dark Shadows*. The writers had used just about every supernatural theme possible and in some cases more than once. Consequently, plots had reached the point where they were so convoluted that the writers themselves could barely keep track of what was going on let alone the audience.

The End

Dark Shadows came to an abrupt end on April 2nd, 1971 after five years and over one thousand episodes. Storylines were left hanging in mid-air and due to popular demand were resolved in an article by one of the show's writers in *TV Guide*.

Watching *Dark Shadows* today, it is hard to fathom how this cheap little serial could have held the entire teenage population of America in its thrall. Like the early *Doctor Who* episodes, *Dark Shadows* was recorded as live with little or no editing. However, whereas *Doctor Who* made one episode a week, *Dark Shadows* made five, and it shows.

The sets wobble at the touch, camera operators miss their cues and mike booms dip in and out of shot like yo-yos. The poor actors soldier on through each episode knowing that there is no turning back whatever happens. Lines are stumbled over and forgotten and occasionally

prompted by out of shot studio managers.

In one episode, Frid as Barnabus is strangling Grayson Hall as Doctor Hoffman. Frid forgets his line which is, "I'm going to kill you." After several seconds of silent strangulation, Hall prompts Frid by saying, "You're not going to kill me are you?" to which Frid replies, "Oh yes. I'm going to kill you!"

At the end of another episode, as the closing credits roll over a static shot of one of the sets, actor Thayer David walks into shot wearing his dressing gown. David realizes his mistake and quickly backs out of the set. And so it went on, week in, week out for five years.

Towards the end of the show's run, creator Dan Curtis persuaded MGM to give him one million dollars to make his directorial debut on a **Dark Shadows** feature film. **The House of Dark Shadows** was made on location with the original cast, concurrent with the taping of the tv show. The plot of the film roughly follows the same events that occurred when Barnabus first came into the series, though this time just about everybody gets killed.

Second End

Although fairly dull, **The House of Dark Shadows** was considered a success. As the tv series came to an end, a second film, **The Night of Dark Shadows** was put into production. However, Jonathan Frid had finally had as much as he could take of playing a vampire and refused to resume the rôle. At the time, it was felt that nobody else could play the part of Barnabus, so the film went ahead without him. Instead, David Selby as Quentin Collins took on the task of battling Lara Par-



Jean Simmons co-stars with Ben Cross in the new **Dark Shadows**

ker's Angelique. Even without Barnabus, the film was popular enough for MGM to request a third film. By this time however, cast and crew alike had had enough, and **Dark Shadows** was laid to rest.

Although no longer in production, **Dark Shadows** was never really forgotten by its fans. As the Seventies gave way to the Eighties a fan network of enthusiasts gradually built up. Available on syndication, it was aired on several local stations. With this airing, the story began at the point where Barnabus appears on the show. At the request of fans, some of the stations publicised the various fan clubs and events over the show's closing credits. **Dark Shadows** festivals have been taking place annually since 1983 with many of the show's original cast and crew making appearances.

New Wave

The late Eighties saw the start of the nostalgia wave and a whole crop of revival movies and series began appearing in the American schedules. **Green Acres**, **The Man from U.N.C.L.E.**, and **I Dream of Jeannie**, to name but few. It seemed inevitable that there would be some kind of **Dark Shadows** revival.

After a couple of abortive attempts, Dan Curtis finally announced in 1990 that he was making a two-part **Dark Shadows** TV movie to be aired later the same year and followed by a series. The fans of the original show were delighted, though for many, the news was somewhat tainted when it was revealed that the revival would have an all new cast. For many, it

was inconceivable that anyone but Frid could play Barnabus.

The new Barnabus was British actor, Ben Cross who did not endear himself to the fans of the original series by his rather disparaging remarks. Cross was joined by Jean Simmons who replaced Joan Bennett as Elizabeth Collins and Barbara Steele who took the part of Doctor Hoffman, previously played by the late Grayson Hall.

The opening movie and subsequent series, ran along more or less the same lines as the original show, shamelessly plundering it for many of its better storylines, including the flashback sequences. The new **Dark Shadows** was more of a remake than a revival.

Curtis's new series had the two commodities that the original had lacked — time and money. The acting was impeccable and the location filming moody and atmospheric, but at the same time the show was cold, hollow and lifeless. After only nine episodes, the series was cancelled.

Britain has yet to experience **Dark Shadows**, as neither series has ever been aired in this country. **The House of Dark Shadows** was released on video several years ago but has since been deleted. BSKyB have considered the series for purchase in the past but have decided against it. However, they have not ruled it out as a possibility for the future.

For the present, in America, **Dark Shadows** lives on in monthly video releases, syndication and the ever popular **Dark Shadows** festivals.

"Oh, yes. I'm going to kill you!"

John Ainsworth

The cover for one of the USA videos



SPACE: 1999

The Troubled Spirit



Prologue: A peaceful evening on Moonbase Alpha, and some of the personnel take the opportunity to enjoy a music recital. Meanwhile Dan Mateo, assisted by Laura Adams, conducts an unauthorized psychic experiment in the hydroponics section. They are found by their superior, Dr James Warren, who interrupts Mateo's trance-like state. Suddenly a ferocious wind blows through the base, bringing the recital to an unexpected end. Mateo lies unconscious...

The Plot

Mateo is taken to the medical centre, while Laura describes the experiment to Koenig. Paul Morrow notes that a momentary drop of temperature accompanied the unexplained wind, and that it originated in hydroponics. Victor describes Mateo's work to Koenig; the man was attempting to communicate with the nervous systems of plant life using psychic energy.

Mateo revives in his hospital bed, but briefly sees a mysterious silhouette in a darkened area of the room. At her desk, Doctor Russell looks through the window into Mateo's room and also observes the shape. The figure moves forward, the door between the rooms opens and a fierce

Dr Warren expresses his concern about Mateo's experiments



An incident to baffle science for Victor Bergman and Helena Russell Photo © ITC

wind blows. Before the door closes again, Helena witnesses a hideously deformed man reaching out to her.

Later, Helena tells Koenig of her experience. Records show that a drop in temperature and psychic waves were measured in the medical centre at the same time. The Commander calls a halt to Mateo's work.

Mateo is discharged from his hospital bed. He makes his way through the shadowy corridors of Moonbase, but is convinced someone is following him. He summons a travel tube, but as he enters the doors jam. Eventually they close, but during the journey he sees the shadow of his pursuer on the wall. Mateo stops the tube and heads for the hydroponics sec-

tion, confronting Warren over his interference. But as the furious Mateo looks down at his own hand, he sees it is grotesquely disfigured; scarred and burned. Terrified, he runs from the room. In the corridor he looks at his hand again; it is back to normal.

Working alone, Warren hears a rustling among the plants, and a voice calling his name. The intruder attacks, and the old man screams. His body is found, eyes staring in terror.

Later, Koenig tells Mateo that he is concerned by the link between recent events and the experiments; once again a temperature drop and psychic energy

Opposite page: Time of terror for Dr Russell and Commander Koenig



were detected. Helena claims that her post mortem on Warren has revealed that he died from a totally shattered spinal column, *not* the result of a blow.

Koenig calls a command meeting, but his description of the supernatural events is met with scepticism by Alan Carter and Paul Morrow. Helena adds that certain individuals are known to possess psychic powers, and these were boosted in Mateo's experiment.

Laura finds Mateo disobeying orders and reassembling the experiment. She attempts to hide a vital component, but this only infuriates the Italian, and she rushes from the room shouting that she is reporting him to Koenig. But when the door slides open, the disfigured man is there. Laura screams.

The command meeting is interrupted by Kano, who has detected a temperature drop in hydroponics.

Mateo tells Koenig that the deaths are his fault, and claims that the murderous force he has unleashed is ready to strike again. Helena believes that the killer reacts to Mateo's anger; perhaps they should recreate the experiment to bring it out into the open...

The command team and Mateo gather in the hydroponics section, sitting in a circle. Mateo falls into a trance. In the shadows the deformed figure begins to materialize — it is Dan Mateo, the right side of his face burnt away. The spirit blames Koenig for its present state and wants revenge on those who destroyed its existence. The ghost fades away.

Bergman suggests that the ghost should be exorcised, but using technological methods. Mateo is strapped within a room, surrounded by a lethal force-field, and drugged with Mezzadrine to bring out his hostile tendencies. As the drug takes effect, the Italian curses Koenig and threatens to kill him. The spirit materializes within the room. While Koenig, Bergman and Helena watch, the spirit attempts to leave but is repelled by the lethal barrier. The living Mateo breaks free of his straps and grapples with his

Mateo recovers under Dr Russell's care, unaware of the danger



Mateo makes his way through Moonbase, convinced someone is following him

own apparition, but is thrown into the force-field. Both Mateos collapse, then the ghost fades away. The force-field is de-activated, and Koenig turns Mateo's body over. He has died of burn injuries: the right side of his body charred beyond recognition...

Credits

John Koenig Martin Landau
Helena Russell Barbara Bain
Victor Bergman Barry Morse
Paul Morrow Prentiss Hancock
David Kano Clifton Jones
Sandra Benes Zienia Merton
Bob Mathias Anton Phillips
Alan Carter Nick Tate
Dan Mateo Giancarlo Prette
Dr James Warren Anthony Nicholls
Laura Adams Hilary Dwyer

Music Barry Gray
Special Effects Brian Johnson
Production Designer Keith Wilson
Director of Photography Frank Watts
Camera Operator Neil Binney
Assistant Director Ken Baker
Make-Up Basil Newall
Hair Designer Helene Bevan
Moon City Costumes Designer Rudi Gernreich
Wardrobe Eileen Sullivan
Writer Johnny Byrne
Director Ray Austin
Series created by Gerry and Sylvia Anderson

Background

The Troubled Spirit was *Space: 1999*'s first attempt at a supernatural story, but it was perhaps too successful for its own good. Directed by ex-stuntman Ray Austin, it is a no-holds barred chiller, with some sterling prosthetics make-up work from Basil Newall for the charred Dan Mateo. However, in many regions it found a home during children's viewing on a

Saturday morning, and must surely have proved too much for some young stomachs.

Like the rest of the first season, it was made at Pinewood Studios in Buckinghamshire. A co-production deal between ITC and the Italian television station RAI resulted in agreement that *Space: 1999* would feature a determined number of Italian actors to make the show a greater attraction for their domestic market. *The Troubled Spirit*, like *Dragon's Domain* and *The Testament of Arkadia*, was one script chosen to showcase an Italian performer — in this case Giancarlo Prette as Dan Mateo. A look-a-like for Prette was also required for the scenes in which both Mateo and his ghost appeared in shot together. For the climax, in which the pair fight within the force-field, the double is concealed underneath the prosthetics while Prette is visible as the living Mateo.

Of special note is the remarkable camera work, overseen by Director of Photography Frank Watts. Much of the episode's teaser is achieved by a long tracking shot, as the camera pulls away from a close up of the guitar at the recital, moves through the gathered audience and out into the corridor, then tracks towards the hydroponics section, plants, equipment and a window to Mateo and his associates. A faster tracking shot is employed for the superbly effective sequence in which Laura Adams is killed, and the camera chases her as she sprints towards the door. The photography is complemented with some eerie lighting, and some interesting use of primary colours (the medical centre is lit deep blue, the hydroponics centre deep red) whilst there is an abundance of darkness and shadows.

The lighting on the series had created major headaches throughout the first season, as Barbara Bain told *TV Zone*: "One of the different things about shooting *Space: 1999* was the standing set. Normally they are small affairs that are easy to light; you have at least one scene from each episode on it, which you shoot first in half a day. That's the reason it is

The spirit wants revenge on those who destroyed its existence





Mateo finally meets the ghost, face to face...

there. In this case we had a two-storey, huge standing set for Main Mission which took forever to light, which was no fault of the camera people. You had to get an awful lot of cast in it. It was a wonderful concept, but as a production issue it was hopeless. Instead of taking up half a day, it was taking three or four days, and that set was supposed to speed up the production schedule."

Perhaps the most intriguing shot in the episode can be found during the second experiment, as the Command team attempt to contact the ghost. The camera pans down from a close up of the ghost to a close up of Mateo; Giancarlo Prette plays both parts and yet there is no perceptible break in the camera's movements...

The Troubled Spirit is a mediocre 1999 story; as ever it is impeccably made, but the basic idea is rather corny (an attempt to communicate with the nervous systems of plants!) and features some implausible moments — would Koenig risk his entire command team in a dangerous experi-

The episode was one of the last of the first season to be made, and came at the end of a long haul as production had been considerably hampered by the 1974 miners' strike. The studio worked with its own generator, but back-up areas had to contend with makeshift facilities; Barbara Bain has memories of having her hair washed each day with hot water from a kettle! Prentis Hancock (Paul Morrow) also recalls: "It became a much longer job



Koenig discovers the truth



...and he is horrified by what he sees

than originally intended because of the three day week. Gerry decided very wisely to break halfway through, and we had a three week holiday. They had scheduled eleven months to make the first series, and in the end it took fifteen."

Although filmed as episode nineteen, the story was broadcast during the early months of 1976 as episode twenty two, times and dates varying with ITV regions. Johnny Byrne's script was adapted into



The result is another death, or the same death...

novel form, and released widely overseas, although perhaps the most interesting version was printed in Italy. This was a hardback A4 format novel, which was lavishly illustrated with numerous stills from the film print.

The Troubled Spirit was released by ITC Video in April '92, on Volume Four of the **Space:1999** collection. Parental Guidance advised.

Richard Houldsworth

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Has Picard met his match with The Devil in *The Devil's Due*?

THERE have now been two scripts produced for *Star Trek: The Next Generation* which had their origins in the proposed second series of *Star Trek*. The first episode of the show's second season, *The Child*, and the fourth season episode *Devil's Due* were both written as finished scripts for Captain Kirk and his 'revised' crew. Since this is a Supernatural Special, *TV Zone* shall put the emphasis on the second of these scripts.

The Child Little does Deanna know what she's going to mother



Star Trek II

On 17th June 1977 Paramount ordered a second *Star Trek* television series, consisting of a two-hour pilot and 13 hour long episodes. Producer Harold Livingston was charged with the job of finding and developing the stories. Jon Povill, then Gene Roddenberry's assistant, became story editor. Although the proposed series' life span was to end some five months later, on the eve of shooting Livingston and Povill had lined up nine scripts, including the pilot episode. *The Child* was to have been episode six and *Devil's Due* just sneaked in as episode nine. See the *TV Zone Seventies Special* for more on this aborted television project.

Opposite page: *The Devil's Due* The Kilngons' version of *The Devil*



The Devil's Due Ardra (Marta Dubois) returns after a thousand years...

The Writers' Strike

The summer of 1988 was a grim time for American television. The Writers' Guild of America found itself forced to call a general strike amongst its members. A previous strike by the WGA worked to *Star Trek's* benefit. At the time it was producing its animated series and since writing for animation was not prohibited under the terms of the strike, *Star Trek* could offer top-class writers a commission to tide them over that particular lean period! This time, however, the strike was definitely *not* in *Star Trek's* interest and the second season ended up four episodes short as a result. Production needed to pick up quickly and the producers of *Star Trek: The Next Generation* decided that the best way to do that was to take a

finished script from the proposed *Star Trek II* series and have that ready to be re-written as soon as the dispute was over. The script they chose was *The Child* by Jason Sommerfield and Jon Povil. The person who performed the re-write was then co-executive producer Maurice Hurley.

The Child

In the script which finally saw the light of day as *Star Trek: The Next Generation's* second season opener, Deanna Troi gives birth to a son after coming into contact with an alien presence. In the original script it was the new series regular Ilia the Deltan navigator who was impregnated with the child. That child would have been female as well. Ilia named the little girl Irksa, a Deltan term

meaning Bright Light after the mysterious 'bright light' which was following the ship. In Deanna Troi's case she calls the child Ian since there is no bright light following the ship.

For Captain Kirk, the Enterprise begins to suffer one near disaster after another. Irksa averts each one at the last minute. The situation becomes worse when it becomes apparent that the Enterprise's hull is slowly breaking up and in a matter of hours the ship will be nothing more than dust. In the filmed version the threat comes from the sudden growth of genetically engineered bacteria, and in both versions the threat derives from the child.

Originally, Xon mind melds with Irksa and determines that to stop the danger she must be transported into the bright light, really an alien presence. Once this is done, the damage to the hull is reversed and the officers ponder that Ilia was Irksa's first 'womb', the Enterprise was her second and the aliens wanted her to experience being human before she transformed into a higher being like them. *Star Trek: The Next Generation's* resolution was for Ian to realize that he was the source of the strange radiation causing the danger and determines to remove himself from the ship. Back in his original form he makes it known to Troi that he did all this to learn about being human since when they passed in Space he became curious to learn about them.

Devil's Due

The Child's adaptation into *Star Trek: The Next Generation* worked so well that the production team looked again at other stories from *Star Trek II*. This time they came up with the script for *Devil's Due*. However, its development became a rather long haul and as a result some aspects of the story changed considerably. The final writing credit was 'Story by Philip Lazechnik and William Douglas Lansford, Teleplay by Philip Lazechnik'. Lansford was the only credited writer on the original script.

In the episode currently available on CIC Video, the Enterprise is called to the planet Ventax II after they receive a distress call from Doctor Howard Clarke, Head of the Federation Science Team. An angry mob of Ventaxians has attacked the science team's headquarters and taken hostages. This chaotic behaviour has been brought about by their belief that their world is coming to an end tomorrow. Earthquakes and tremors have shaken the planet and were written to be the signal for the return of Ardra; a person who for all intents and purposes is the Devil.

One thousand years ago the people of

Ventax II were technologically highly advanced and yet virtually in one night they gave it all up to return to an agricultural existence. The reason given for this is that Ardra negotiated a contract with the planetary leaders of the era. The price for a millennium of peace and prosperity was that after this period the population would become slaves to Ardra.

In the original story, the planet was called Neuterra and was inhabited by extraordinarily long lived people. The Enterprise responds to a distress signal sent by the planet's rulers. A landing party from the Enterprise, consisting of Kirk, Xon, McCoy, Sulu, Ilia and Chekov, beam down to meet with Zxoler, the world's most blessed member since he is over 1000 years old. Zxoler tells the Enterprise team of the story which led them to transmit the planetary distress signal.

When Zxoler was a young man his people had achieved great technological advantages. So great, in fact, that they could not control them and their planet's ecology suffered badly. Their civilization was beginning to crumble and all looked doomed until a being called Komether appeared and promised a millennium of prosperity in exchange for the people and

the planet at the end of that time. That time is now up and all life on Neuterra is expected to be destroyed in just twenty days.

The Enterprise cannot possibly transport the entire planet's inhabitants to safety and eventually Kirk, as Picard does in the filmed version, finds himself arguing for the planet against this figure who may be what humans call the Devil. In the *Next Generation* version Picard suspects that Ardra is a con artist at work, while in the original Kirk suspects that Komether may be the product of the Neuterrans' state of mind. In both cases the 'devil-figure' is discredited and the planet returned to its people.

Devil's Encore?

Veteran writer Jerome Bixby was responsible for pitching a number of story ideas at the *Star Trek II* production team. One was called *The Darker Side* and featured the Enterprise crew going to the planet Demonos. The crew find occult symbols such as pentagrams carved into the ruins on the planet's surface. They contract a disease which brings their darker natures to the surface. The episode resolves when Kirk fights the Devil himself. In reality the Devil is just an alien

being who thrives on negative emotion. Kirk defeats him using science over occultism, and escapes.

It is unlikely this story would have been chosen to base an episode upon since *Devil's Due* had already been scripted and so the repetition of subject matter would have been avoided. The 'Devil' alien is also similar to the creature that trapped Klingons on the Enterprise in *The Day of the Dove*.

Further Script?

The question of whether further scripts will be adapted readily springs to mind. It seems unlikely, however, since the writing team over at Paramount have really found their stride with the fifth and sixth season. One interesting story treatment called *Practice In Waking* by Richard Bach bears a passing resemblance to the premise of the fifth season's *The Inner Light*. It fails to contain the tragic underpinning of the penultimate fifth season episode however. In it, Scotty, Decker and Sulu are transported to the ancient Scottish highlands where they must try to save a 'witch', or is she just a misunderstood Space traveller?

Stuart Clark

The Devil's Due Temptation by the Devil in a more shapely form...







KOLCHAK

Things that go bump in the night...

CARL KOLCHAK is a news hound, a good guy with the knack of sniffing out the most bizarre stories for his news service. The authorities, as usual, do not want us to know that monsters, aliens and spirits are living and breeding in today's society. Therefore, Kolchak is doomed to save the world week after week without ever getting that elusive big story in the newspapers, but he just keeps on trying.

That is the premise of the 1974 American television series recently shown as part of BBC2's *Mystery Train* late on Friday nights, and more recently on its own.

The series sprang from a 1970 novel by Jeff Rice called *The Kolchak Papers* which led to a 1972 tv film called *The Night Stalker* about a vampire in Las Vegas. This first film was hugely successful, and resulted in a sequel the following year called *The Night Strangler* about a man who kills women in Seattle to make a youth serum. The second film also did very respectably in the ratings.

NBC tried to cash in on *Kolchak's* success by making a dull *Night Stalker*-type film called *The Norliss Tapes* in 1973 about the living dead and ancient spirits with Roy (*The Invaders*) Thinnes as Norliss. It was directed by Dan (*The Night Strangler*) Curtis, but was not as successful as *Kolchak*.

The Series

Convinced that there was money to be made in a weekly series, the ABC network dished out twenty episodes of *Kolchak: The Night Stalker* for the 1974/75 season.

Darren McGavin, who continued in the title rôle, also encountered strange stories in guest star parts in the likes of *Alfred Hitchcock Presents*, *Highway to Heaven*, *The Hitchhiker*, *Tales from the Dark Side* and in the mini-series *The Martian Chronicles*. He has also been seen in a whole host of tv movies includ-

ing *Something Evil* (directed by a very young Steven Spielberg), the recent *Perfect Harmony* for the Disney Channel and *Dead Heat* in 1988.

Chased out of Las Vegas and Seattle, the series moved on to Chicago and set Kolchak up in a news wire service called the Independent News Service. It also gave Kolchak the opportunity to use his INS pass to gain access to various places. The only other link to the films was Kolchak's boss and good friend Tony Vincenzo (Simon Oakland) who runs INS.

The other regulars of the series are Jack Grinnage who plays the seriously uptight Ron Updyke, and Ruth McDevitt as lovely old Miss Emily — the only person

Kolchak seems to trust. This is something that almost brings about his downfall in *Horror in the Heights*.

The successful formula of *Kolchak's* wry commentary into his mini-tape recorder, the documentary look of real news footage and only the quick flashes of the gruesome bits were superbly transferred from the films to the series.

Sparkling Wit

The series brims with ideas, and was ahead of its time in many respects. Humour was an element often lacking in many 1970's shows, but *Kolchak* is always spouting sparkling one-liners. There

Darren McGavin as Kolchak Photos courtesy Everett Collection



were numerous witty moments to give light relief from the tense storylines, and many of them involved Tony's attacks on Kolchak's dress sense. Kolchak's outfit is, in some respects, his own superhero costume. He always wears a blue and white striped suit, blue shirt, black tie and white training shoes. This is topped off with a cheap straw hat which Tony refers to as a 'bird-feeder'. In one episode Kolchak promised to put on a change of clothes, but he loves his work too much to waste time going home to do that.

The camera techniques of hazy pictures and hand-held shooting give a gritty documentary feel which was almost unheard of at its time. The special effects are used sparingly, to keep the budget down and the imagination working overtime, but are wonderfully realised. This gives rise to many memorable scenes such as the side of a building silently exploding (*They Have Been, They Will Be, They Are*), a zombie rising up in a van (*The Zombie*) and a corridor in which the walls shake themselves to pieces (*The Energy Eater*). Even so, prime-time re-runs of the show for family viewing had to be cut in the US to remove the horrific moments.

Eagle-eyes Horror fans may have noticed that in one episode, *The Devil's Platform*, Kolchak was flicking through a book on devil worship and pausing at a picture of small gremlin-like people. The photograph was from a 1973 ABC tv film called *Don't Be Afraid of the Dark*. It is this self-awareness that this is television that forces the show to be creative and entertaining.



Kolchak with his first supernatural encounter in *The Night Stalker*

Famous Faces

Guest stars were not thin on the ground. Among those featured were Andrew (V) Prine in *Demon in Lace*, Tom (Alien) Skerritt in *The Devil's Platform*, Richard Kiel (Jaws in the James Bond films) in *Bad Medicine* and *The Spanish Moss Murders*, Phil Silvers in the acclaimed *Horror in the Heights* and Cathy (Wonder Woman) Lee Cosby as Helen (of Troy!) in *The Youth Killer*. One

episode, *The Sentry*, featured Darren McGavin's wife, Kathie Browne, as a police woman.

It is difficult to see why the series failed. The blend of horror and humour worked well, and the stories were often effective and well told. But then, American network television is littered with shows that failed because they were labelled as horror. The most recent example of this is the tv series of *War of the Worlds*.

The BBC Tamperers...

Now that the BBC have finally broadcast Kolchak, they have continued their policy of showing US tv series out of order. They have also insisted on sticking with the title *The Night Stalker*, even though the series was called that only for the first four episodes before the legend Kolchak was added. They also chose to edit the whistling titles and end credit sequence on some episodes, but more recently those broadcast away from *Mystery Train* have been intact.

With 1992 marking Kolchak's twentieth anniversary, the ABC network, Dan Curtis, Richard Mathewson and Darren McGavin have all expressed an interest in another movie. However, Kolchak would have to stalk without Simon Oakland as Vincenzo; the actor died in 1983. Another face who would be missing is Auntie Emily; Ruth McDevitt died in 1976.

Over the years, little has been written about Kolchak. It is hard to understand why; the series is witty, tense and wonderful stuff.

Stephen G Liddle

Constant sparring partners, Vincenzo and Kolchak







The Brigadier (Nicholas Courtney) encounters Doctor Who's one 'true' demon in *Battlefield*

Photo © Susan Moore

MENTION of the Supernatural seems at first alien in the context of Doctor Who, which is more the province of the HG Wells meets Buck Rogers school of scientific romance and cut-rate Space Opera, coupled with a dash of liberal-rational scepticism. However, it has been a theme the programme has used as the central concept in a number of stories over the years, including several classic stories such as 1971's *The Demons*, up to *Battlefield* in the last season to be screened, in 1989.

magical powers, in the form of superior abilities, and when these occur they are often explained away as innate abilities of species. So, it can only reasonably be suggested that the Supernatural is involved when it is recognized as such by the viewer, because it is presented as such by the writer and director, using generally accepted symbolism and terminology. In pastiche-mad Doctor Who, this usually

involves direct tributes or homage to various classic works of the genre, either in terms of plot, suitably mangled and adapted, or in the use of style and atmosphere.

Ironically the black and white years of the series are virtually devoid of Supernatural references, those few that exist being fairly indirect or tenuous. Religion as a Supernatural force is the sort of sub-

The enigmatic Sisterhood of Karn, capable of feats of teleportation, and whose alchemy literally provides the Elixir of Life

Photo BBC Video's Brain of Mobius

Supernatural?

As with many subjects in such an eclectic series as Doctor Who is, the first problem in discussing the Supernatural as portrayed in the series is defining it. Psychic powers of one form or another are a reasonably regular feature of the series, at least they are not uncommon enough for the number of stories featuring them to be easily counted; yet in the context of the series it is difficult really to see them as examples of the Supernatural as such. Doctor Who relies to a great extent on



Opposite page: In *Battlefield*, the Doctor encounters a force from another dimension

Photo © Susan Moore

ject shied away from by most television drama overall, and in **Doctor Who** too, Christianity is treated politically if at all, with only a very few mentions of the dreaded word 'God' with a capital G. Other religions are scarcely touched upon, although there is a slender vein of Buddhist influence, mainly confined to Mervyn Haisman and Henry Lincoln's *The Abominable Snowmen*, Robert Sloman's *Planet of the Spiders* and Christopher Bailey's two Mara tales, *Kinda* and *Snakedance*, which while never mentioning the religion by name, are parables where the names of Buddhist concepts are employed as a way of letting the viewers seek out a religious message, if they so wish.

There are also a number of instances of superstitious belief, without any 'foundation' in physical fact, the main proponents being the Doctor's companions Jamie and Leela. They are both products of unsophisticated societies, whose naïveté is balanced by 'common sense' and survival techniques, especially in the latter case. Superstition is also manifested in such characters as Vasor in *The Keys of Marinus*, with his terror of the ice soldiers as legendary figures, who later come to life to confirm his fears, and in societies such as the primitively religious Atlanteans of *The Underwater Menace*. However, people's beliefs are only one side to the subject of the Supernatural: in a series like **Doctor Who** the drama comes from the revelation that these phenomena, which are unreal in real life, are actual fact, albeit through the agency of some advanced pseudo-science, in this fictional universe.

Colourful Themes

It was not until the advent of colour in the Seventies that the first instances of stories with truly Supernatural themes came about. Perhaps the best, and certainly the most celebrated, example of a Supernatural **Doctor Who** story is 1971's *The Dæmons*, a story that dives straight in and deals with the question of what magic is, and whether what appears to be Supernatural is in fact just sophisticated science with a lot of psychologically provocative window-dressing designed to generate psychic energy. The story was a fleshing out of a short audition piece written by producer Barry Letts when he was casting for the rôle of companion Jo Grant, and was in effect a **Doctor Who** version of Dennis Wheatley's *The Devil Rides Out* and similar black magic shocker novels.

What resulted is one of the most famous stories created for the series, based as it was around the popular UNIT team, seen



The Masque of Mandragora provides, in its historical context, a rather more sober view of alchemy, and its cousin astrology

for once more as a cosy family of human individuals rather than a military force, plus the charismatic Roger Delgado's Master, with a guest rôle for Damaris Hayman as the inspirational dotty white witch Miss Hawthorne. Supported by an array of pertinent yokel-ish stereotypes, and menaced by the spryly menacing animated gargoyle Bok, not to mention the imposing saturnine form of Azal, the devil incarnate as the alien Dæmon. The story featured some fairly straightforward genre depictions of black magic, as it was concerned with explaining the origins of such ceremonies in **Doctor Who** terms.

Rites

Other stories have been more oblique in their treatment of such rites, and at the same time given different explanations of them. While *The Dæmons* makes passing reference to iron as a defence against evil, *Image of the Fendahl* provides a basis for the traditions associated with salt, such as throwing it over one's shoulder. *Fendahl* is, after *The Dæmons*, the best example of an occult-based story set in the present day, with its Nigel Kneale-ish mixture of modern scientific investigation and ancient human mysteries. Like *The Dæmons*, it features an occult coven, providing mental energy for the incarnation of a Supernatural/scientific monster.

Fendahl is a darker story however, offering less hope to Humanity, giving a greater sense of inevitable doom. At the same time Tom Baker's characterization of the Doctor is warmer than Jon Pertwee's, allowing us to feel safer with him, even given his more erratic and less conformist nature. *Fendahl* too has a more believable resolution, with physical events in the destruction of the pentagram-engraved skull, as opposed to the confused logic of the resolution of *The Dæmons*, where Azal is destroyed by the irrationality of Jo's being prepared to sacrifice herself for the Doctor, but not by the irrationality (in Azal's terms) of the Doctor not wanting to rule the Earth — thus sacrificing himself.

A third story involving occult ceremonies in a similar way is *The Masque of Mandragora*, yet again providing a pathway for an alien force to gain power, but although there are links to ancient Roman cults, there is little in the way of the demonstrably Supernatural beyond Mandragora itself, merely depicted as a form of energy, and not really a contender in the scary monster scheme of things.

Heyday

These and other stories begin to demonstrate that the middle period of Tom Baker's era as the Doctor was the

heyday of the Supernatural in **Doctor Who**, with the tastes of producer Philip Hinchcliffe and script editor Robert Holmes especially favouring the use of 'tributes' to various classic horror genres, from Universal Horror movies to traditional ghost stories, to **Forbidden Planet** and to the **Quatermass** serials. Stories such as *The Brain of Morbius*, reworking the Frankenstein story (although as Terrence Dicks, who wrote the original version has pointed out, taking it to an illogical conclusion), also find time to add an extra layer of Fantasy with the enigmatic Sisterhood of Karn, whose mental powers are capable of feats of teleportation, and whose alchemy literally provides the Elixir of Life.

The Masque of Mandragora provides, in its historical context, a rather more sober view of alchemy, and its cousin astrology as a dire threat to human knowledge. Many other stories have featured mind-powers similar to the Sisterhood's, from the telepathic capabilities of the Sensorites to the telekinesis displayed by the Mentiads in *The Pirate Planet*, or even that of mere humans in *Planet of the Spiders*. As I mentioned earlier, it is in this sort of area that the frontier between the Supernatural and the Paranormal, if there can be said to be one, becomes more vague.

One aspect of the Supernatural that has hardly been touched upon at all in the series is that of ghosts. One or two stories have pseudo-ghosts, such as *Day of the Daleks* and *The Time Warrior*, where time travellers are perceived as ghosts. *The*

Curse of Peladon has the royal beast Aggedor hailed as a ghostly spirit wreaking revenge on those who defy the planet Peladon's traditions, but it is in fact just a big hairy beast with a good marketing department in the form of high priest Hepesh. One time when the Doctor is seemingly convinced that there are such things as ghosts, vampires and the like is in the spoof 'haunted house' episode of *The Chase: Journey Into Terror*, where skeletons, bats, Dracula, Frankenstein's monster and an unshriven spectral 'Grey Lady' turn out (to the viewer's knowledge only) to be fairground illusions.

Vampires

Vampires have made two appearances in **Doctor Who** in more genuine guises, firstly in the conscious Hammer-esque *State of Decay* (which was delayed in production by three years to avoid a clash with a more serious adaptation of 'Dracula'), and more recently in *The Curse of Fenric*. Neither gave much thought to inventing cod rationalizations of the phenomenon, in fact in *State of Decay* the vampires, creatures from Time Lord legend, were very much the 'real thing'. *Fenric* made oblique reference to 'Dracula' by its setting (albeit unstated on screen) in the vicinity of Whitby, where Dracula reached England in the original book.

The last original season of **Doctor Who** screened to date, consisted entirely of stories with some Supernatural element. As well as *Fenric*'s vampires, the opening

story, *Battlefield* had its Arthurian legend, with magical powers very much to the fore. There was admittedly an extraterrestrial element, but the mythical element was preserved, even if it was in the confused post-modern ethos of the latter days of the series. Increasingly too, the Doctor was becoming a Supernatural entity himself, with that story striving to imply that he might have been Merlin in some past or future life (remembering that Merlin lived in reverse... quite appropriate for someone who can rejuvenate/regenerate).

Ghost Light had its fair share of odd goings-on, Light himself being a sort of corrupt, amoral angel, and Josiah's regenerative and metamorphic capabilities amounting to another form of magic. And then in the season's last story, *Survival*, we again have people metamorphosing by the mythic power of a planet, not to mention translocation from that planet to the Earth and back. But this season was not unique.

Throughout the Eighties there has been a waxing and waning of stories that had Supernatural elements, either through the conventions of Gothic Horror (in *State of Decay* or the *Demons* pastiche *The Awakening*). *The Greatest Show in the Galaxy* had the Doctor (more perhaps as Sylvester McCoy than himself) performing magic tricks, crossing dimensions, and surrounding himself with crystal balls and that potent mystical symbol, the Evil Eye. *Warriors' Gate* is one example of a Supernatural story that firmly casts aside the conventions and clichés, and even dispenses in its way with naturalistic story structure: although it is only permitted to do so by being set in a place where the normal laws of the universe have broken down. As detailed elsewhere, *Kinda* and *Snakedance* dabble in a set of crypto-religious values where bizarrely unnatural events have a hidden meaning beyond the confines of the television screen.

So what, finally, of the Doctor as a Supernatural being? His powers could be those of a superhero, at his most two-dimensional, or of a mere member of a gifted race. He has never made claims to be such, but he has insights and capabilities that indeed seem magical. At worst he can be seen as a sort of intergalactic witch doctor, performing miracles and baffling those less gifted in 'magic' than himself. Truly Supernatural qualities however, on the balance of evidence seen so far, may only lie in the exalted status of such god-like beings as the Black and White Guardians... if they are indeed the ultimate power — and for some reason, that has always seemed somewhat unlikely...

Andrew Martin

The Doctor meets Frankenstein's monster and Dracula in *Journey Into Terror*, the spoof 'haunted house' episode of *The Chase*





CATSPAW

Captain's Log: Stardate 3018.2...

A routine landing party under the command of Chief Engineer Scott is half an hour late reporting in from Pylis VII. Crewman Jackson beams aboard alone, but silently topples off the pad. McCoy rushes forward, quickly proclaiming, "The man is dead."

Horrifyingly, the corpse opens its mouth and a chilling voice fills the Transporter Room, "Captain Kirk, can you hear me? There is a curse on your ship. Leave this place or you will all die."

Leaving Assistant Chief Engineer DeSalle in command, Kirk, Spock and McCoy beam down to the planet's surface, a rocky barren landscape immersed in thick fog.

They hear the wailing of voices and are confronted by three ghostly apparitions, seeming like witches. "Captain Kirk, go back! Remember the curse, 'Wind shall rise and fog descend', so leave here all or meet your end!" Evil cackles follow their disappearance. Spock comments, "Very bad poetry, Captain," but then concludes, "What we've just seen is not real."

Spock locates a life reading nearby but a fierce wind whips up forcing them back into the rocks. "That was a pretty real illusion, Mr. Spock," says McCoy.

The fog parts revealing the entrance to a massive castle. The doors open slowly and Spock states that his readings emanate from within.

A black cat hisses at them when they enter then pads away down a corridor. "If we weren't missing two officers, and a third one dead," says Kirk, "I'd say someone was playing an elaborate trick or treat on us." Spock is confused. "Trick or treat, Captain?" Kirk looks at his first officer, "You'd be a natural. I'll explain it to you one day."

On the ship, Ensign Chekov anxiously

informs DeSalle that the Captain's party has stopped registering. DeSalle offers the young officer help to recalibrate the sensors, but is stopped with, "I can do it sir. I'm not that green!"

Kirk's party meanwhile see the cat in front of them, then abruptly fall through the stone floor into a dungeon below. The cat pads over, looks down, and purrs contentedly.

Kirk is the first to recover, finding that they are chained to the walls by their wrists. Discussing whether they could be captives of an Earth-parallel development, Spock sums up, "As if someone knew what it was that terrifies man most on an instinctive level."

The dungeon door opens creakily and Scott and Sulu enter. They stand like grim-faced emotionless statues, and Scott courses Kirk, Spock and McCoy with his phaser.

Sulu steps forward and releases them from their chains. Scott gestures them towards the steps and Kirk seizes the moment to try and snatch the weapon away.

They are immediately transported to a

large pink 'throne room' and their host, a bald-headed, bearded man in yellow and silver-black robes who introduces himself as Korob.

At Kirk's insistent questioning, Korob replies, "It is of no importance that we are not native to this planet." Korob gestures with a glass-globe tipped wand and a large table is filled with food and drink. When the humans refuse to cooperate Korob changes tactics, replacing the food with platefuls of precious stones.

Kirk is unimpressed, "We could manufacture a ton of these on our ship for you, Korob." Korob is genuinely puzzled, "Valueless?"

After some apparent discussions with the cat seen earlier, Korob informs them they have passed a test, demonstrating their loyalty, bravery and integrity. The cat 'speaks' again and Korob answers, "Quite right. Go at once."

The cat leaves and a woman immediately enters the room, clothed in a sumptuous black and silver dress. Korob introduces her as Sylvia, and the woman arrogantly states how easy it is for them to

A witch gives the Enterprise crew a warning to go back



Left: Sylvia demonstrates her power with a silver pendant of the Enterprise



Spock and Kirk are chained up in a cell with a long term inmate!

control the humans minds. As she speaks she plays with a pendant round her neck, momentarily mesmerising McCoy. "There are unguarded entrances to any human mind."

Spock ponders aloud: are their hosts utilising mind probing, hypnosis, telepathy? While Sylvia replies, Kirk throws his plate of jewels at Scott and grabs his phaser.

Sylvia demonstrates her power, dangling a silver pendant of the Enterprise over a candle-flame. "In the mythology of your race, this is called sympathetic magic," she states, explaining she killed Crewman Jackson this way, merely thinking a mental image of him dead.

Korob becomes agitated, urgently asking Sylvia to stop, but the feelings of control and power are too strong for her to back down.

Kirk is allowed to speak to Uhura and it is told that the ship's temperature has risen alarmingly. As Kirk surrenders, Sylvia pulls the pendant away from the flame and sets it down.

"You seem to do with your mind what we do with tools," comments Kirk and McCoy continues, "You kept Scott and Sulu as catspaws to lure us down here," Korob seals the Enterprise pendant in a crystalline block, creating, "an impenetrable force field around your ship."

Sylvia and Korob explain that they wish to unite their magic with the humans science, in preparation for a full galactic invasion, but Kirk replies, "We have nothing to discuss." Sylvia angrily orders them back to the dungeon, but demands that McCoy stay behind.

On the Enterprise, Chekov and DeSalle are coming to terms with the forcefield surrounding the ship. Chekov is unable to analyse it, but DeSalle insists, "I'll bet you

credits to navy beans, we can put a dent in it."

Meanwhile, chained up in the dungeon, Kirk worries, "I wonder what they've done to Doc?" Spock ponders upon their hosts, concluding "Not to have a knowledge of our scientific methods is most unlikely."

McCoy descends into the cell with Scott and Sulu, obviously under control. Kirk is released and McCoy hauls him towards the steps for treatment.

Sylvia and Korob, meantime, are arguing heatedly, Korob insists that she has forgotten what they came for and is turning her back on their duty to the Old Ones. Sylvia counters, "To touch, to feel, to understand the idea of luxury — I like it," Korob storms, "I have the power!" and Sylvia replies, "But you're afraid to use it!"

Kirk is brought into the room in time to see the end of the argument as Korob leaves. Sylvia asks Kirk to tell her about power and he appears to go along with her seduction. Excited, she changes her appearance, "I can be many women!"

All the while Kirk is searching for information, and Sylvia explains that her people are, "like feathers in the wind without the transmuter". Suddenly she reads his mind and sees his true motives. "You're using me, trying to deceive me!" Kirk gets angry, "Why not!" Sylvia threatens, "You will be swept away! You, your men, your ship, your worlds!"

The prisoners are later surprised when Korob comes to release them. Freeing the ship from the field he tells them that Sylvia is, "A great danger, and it was not necessary... we could have entered your galaxy in peace."

But Sylvia, aware of Korob's treachery,

appears as a giant cat, forcing them back towards the dungeon. "It's my problem, she's one of my kind," states Korob, moving forward with the wand. As Kirk pushes Spock up the hole in the ceiling/floor, Korob is crushed by the dungeon door. Kirk grabs the wand and tosses it up to Spock, then escapes himself. But valuable time is lost fighting their controlled friends and the giant cat advances towards them. Kirk retrieves the wand and the cat backs away. Sylvia reappears, praising Kirk for being, "clever, resourceful and handsome." Spock warns Kirk not to let her touch the wand and Sylvia transports Kirk back to the great hall.

Sylvia pleads, "We need your dreams, your ambition," and tries again to seduce him. Kirk resists, "I don't know what you are, but you're not a woman," he shouts, shattering the wand on the table.

A blinding flash of light passes rapidly, clearing to show all five officers back on the planet's surface, clear of all mind control. The castle is gone, and all that is left of Sylvia and Korob are a pair of tiny, blue aliens with lobster-like claws that are rapidly dying in the oxygen atmosphere. "Only the power pack gave them reality," confirms Spock. "All of this, just an illusion," continues McCoy. "No illusion — Jackson is dead," Kirk finishes.

Credits

James T Kirk William Shatner
Spock Leonard Nimoy
Dr McCoy DeForest Kelley
Scotty James Doohan
Sulu George Takei
Uhura Nichelle Nichols
Chekov Walter Koenig
DeSalle Mike Barrier
Sylvia Antoinette Bower
Korob Theo Marcuse
Transporter Chief John Winston
First Witch Kyle Rhodie Cogan
Second Witch Gail Bonney
Third Witch Maryesther Denver
Crewman Jackson Jimmy Jones

Writer Robert Bloch
Directed by Joseph Pevney
Produced by Gene Coon
Executive Producer Gene Roddenberry
Associate Producer Robert H Justman
Script Consultant DC Fontana
Assistant To The Producer Edward K Milkis
Theme Music Alexander Courage
Music Composer and conductor Gerald Fried
Director of Photography Jerry Finnerman

Art Directors Roland M Brooks
 and Walter M. Jefferies
 Assistant Director Rusty Meek
 Set Decorator Joseph J Stone
 Costumes creator William Theiss
 Photographic Effects
 Westheimer Company
 Sound Effects Editor
 Douglas H Grindstaff
 Music Editor
 Jim Henrikson
 Make-up Artist
 Fred B Phillips S.M.A.
 Special Effects Jim Rugg

Background

Originally aired on October 27th 1967, *Catspaw* was the only *Star Trek* episode that was written specifically for a holiday theme, in this case, Hallowe'en.

Writing a show to order is no easy task, and Roddenberry turned to veteran Fantasy-Horror writer Robert Bloch. Born in 1917, Bloch became a close friend of Horror master HP Lovecraft, who was a mentor to the fledgling writer.

Preferring the free rein of fantasy, Bloch's most famous creation is the movie *Psycho*, and this involvement with Hitchcock led to several of his stories appearing on *Alfred Hitchcock Presents*.

Bloch's contact with *Star Trek* came about through Dorothy (DC) Fontana, then script consultant to the series. Dorothy had worked as a secretary at Universal for one of Bloch's friends and knew his work.

Bloch wrote three *Star Trek* stories; *What Are Little Girls Made Of?*, *Catspaw*, and *Wolf in the Fold*.

Bloch's brief was to create a story involving alien witches and warlocks, but he wanted to include elements regarding changes in appearances, so he created the chameleon-like Sylvia who switched not only between cat and human, but also changed her human appearance three times. The link between cat and human is underscored by the fact that both wear the same jewel-like pendant round their neck, and obviously because they never appear in the same scene together!

Unfortunately, the show's budget did not allow for too many expensive opticals, and the scene with the giant cat pacing down corridors was actually done on a miniature set. The presence of the giant cat was also indicated by shadows on the castle walls, although Kirk and party are never superimposed into the same scenes.

Director Joseph Pevney was one of the mainstays of *Star Trek*, making his debut with episode 19, *Arena*. In all Pevney directed 14 episodes of *Star Trek*, five in



The bald-headed, bearded man who calls himself Korob.

the first season and nine in the second (mainly alternating for that season with Marc Daniels), although he left the show when he felt the writing was deteriorating.

Catspaw was the first second season story filmed but was deliberately moved back to make room for *Amok Time*, a strong Vulcan story. *Catspaw*'s actual air-date was as close to Hallowe'en as it was possible to get.

Gerald Fried's music score for *Catspaw* is eerie and menacing, ringing with bass clarinets, and strongly redolent of his work on *Amok Time*, completed shortly afterwards. Fried scored five episodes in all: *Shore Leave*, *Catspaw*, *Friday's Child*, *Amok Time* and *The Paradise Syndrome*, though due to the nature of composers contracts with studios at the time, his work was tracked into several other

stories. Fried was one of only eight composers used on the series, and later received an Emmy award for his work on *Roots*.

Guest stars Theo Marcuse and Antoinette Bower were familiar faces to tv audiences of the 1960s. Bower appeared in two episodes of *Thriller* and Marcuse in *Voyage to the Bottom of the Sea*, *The Twilight Zone*, *The Invaders* and ultimately three episodes of *The Man from UNCLE*.

Catspaw marks the first appearance of Walter Koenig's Russian Ensign Pavel Chekov, here sporting an especially shaggy 'Beatle' haircut.

Koenig owes his rôle on *Star Trek* not only to the episode's director, Joseph Pevney, who recommended him having worked with the actor on the *Alfred Hitchcock Presents* episode *Memo from Purgatory*, but also to Joe D'Agosta, the casting director, who had worked with Koenig on a movie called *Strange Lovers* and a Mr Novak episode about a defecting Russian student.

Regrettably, *Catspaw* was the last appearance of Mike Barrier's character DeSalle. Barrier had previously guested in *The Squire of Gothos* (probably his best part), *This Side of Paradise* and *City on the Edge of Forever* (as Guard Number 1).

DeSalle has extremely little to do in *Catspaw*, simply operating as a two-dimensional character spouting orders and adopting heroic profiles. The only reason for needing someone new to take the centre seat was because Kirk had risked all his senior officers on the two landing party missions. Perhaps this would have been an ideal opportunity for Uhura to be given command.

Rod Summers

Kirk had risked all his senior officers on the two landing party missions!



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Special #3 (Cult TV - The Sixties) £2.95 (US\$6.95) 1960-1967 Cult Years: 1968-1969 Cult Years †: Avengers Poster Sled & Tara

King (A3): *Bewitched*: *FCPC* Samantha, Darfing2, Tabitha & Adam: Feature Series overview: *Doctor Who*: *FCPC* Padbury, Wendy: Interview Taylor, Gerald: Actor Dalek Operator: Interview Padbury, Wendy: Actress Zoe: *Lost in Space*: *FCPC* Dr Smith: *FCPC* Maureen, Judy & Penny Robinson: Interview Harris, Jonathan: Actor Dr Smith†: *Mission: Impossible*: Feature Series overview: *Out of the Unknown*: Flashback Machine Stops (reprint): *Star Trek*: Feature Whitney Grace Lee: Actress J Rand: *Thunderbirds*: Interview Wrapp, Peter-SFX†: *Voyage to Bottom of Sea*: *FCPC* Explosions by the airlock: Interview Hedison, David†.

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series: *Miffs of Science*: Feature Series overview: *Sapphire and Steel*: Flashback Story 3 (Time Capsule): *Star Trek: FCPC* Gamemasters of Triskalon-Galt: *Star Trek* †: *FCPC* Captain Kirk: *Star Trek*: Feature Superbeings†: Feature Captain Kirk†: *Star Trek: The Next Generation*: Interview Dorn, Michael: Actor Wolf†: *Thunderbirds*: Episode Guide Complete series: *FCPC* Hood in his temple.

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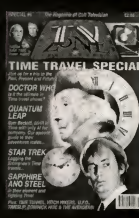
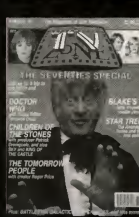
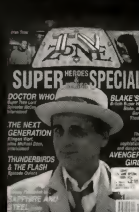
1970s series: *Survivors*: Flashback Fourth Horseman ep 1 (reprint): *Tomorrow People*: *FCPC* Lost Gods-Mike & John to be burnt: Interview Price, Roger: Creator & producer.

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FCPC = Full-page Colour Picture
† indicates colour feature

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Quatermass



AND THE PIT

Episode 1: The Halfmen

Excavation work for the foundations of an office block at Hobbs Lane in Knightsbridge is interrupted by the discovery of a fossilized human skull. When further remains are found, Dr Matthew Roney, the eminent palaeontologist calls a press conference at the Nicklin Institute of Research in Natural History. The fossils lead him to believe that man-like creatures walked the Earth between three and five million years ago. He presents a life-size model of what he believes the creatures may have looked like.

Later, at his club, Roney meets an old friend, Professor Bernard Quatermass, and invites him to see the dig. Quatermass declines — he is in London for a meeting at the War Office regarding his position as head of the British Rocket Group — but he offers Roney a lift back to Hobbs Lane in his taxi.

At the dig, a television reporter is questioning curious passers-by.

**Dr Roney and Barbara Judd
contemplate the model of the
'Knightsbridge Apeman'**



The meeting gets under way at the War Office. Quatermass voices his horror at government plans for the building of military bases on the Moon and Mars so that any aggressor launching missiles on Earth could be instantly wiped out by missiles from Space. Despite the professor's objections, the plans will go ahead, and Quatermass will be joined at the Rocket Group by Colonel James Breen, an expert in military rockets.

Back at Hobbs Lane, Miss Dobson, one of Dr Roney's archaeologists, discovers what seems to be a buried pipe. Barbara Judd, Roney's assistant, has another suggestion: they have discovered an unexploded bomb! The street is evacuated and an Army bomb disposal squad arrives, led by Captain Potter. The object is not ticking; in fact it does not seem to be made of metal at all...

As the meeting concludes at the War Office, Roney bursts in. He asks Quatermass if he can bring any influence to bear on the Army. Quatermass introduces Roney to Colonel Breen, who reluctantly agrees to look at the site.

Arriving at Hobbs Lane, Quatermass examines the object. If it was found *under* the fossil remains, then it has been in the ground for five million years...

Episode 2: The Ghosts

Quatermass tests the surface of the object. It is not corroded, and it is harder than diamond! Civil Defence records indicate that no large bombs fell in the area.

Captain Potter and Miss Judd go to question an old couple, the Chilcots, who are being evacuated from the street above —





cabalistic signs of ancient magic.

Suddenly there is a scream. Sapper West, who has been clearing mud from the inside of the hull has seen 'a kind of figure' and it seemed to go through the wall!

Episode 3: Imps and Demons

West is carried from the capsule as Quatermass and Roney investigate further. The whole of the interior is covered with cabalistic signs.

In the site contractor's hut, West says that he saw a hideous dwarf-like figure that disappeared through the wall. Barbara Judd reads from the newspaper copies — there was a similar sighting in 1927.

The soldiers unearth a hatch-cover, the edge of which is finely threaded, indicating that it was unscrewed from inside. The cover is tested with an oxy-acetylene cut-

ter which makes no mark. Quatermass theorises that a similar hatch-cover can be unscrewed to open the bulkhead, but they will need to drill a hole to get a purchase. He suggests a borazon drill, which is several times harder than diamond.

Later, the drill is set up by a workman called Sladden, and the site is cleared for the first test on the hull, but the drill has no effect. On the second attempt, there is a terrifying noise, rising from a deep vibration to an unearthly shriek. Sladden is thrown aside and Breen retches.

Quatermass and Roney set off for the local library to look up reports of earlier hauntings. They find references to a disturbance in 1726, when 'imps and demons did appear', and they are joined by James Fullalove, a reporter from the Evening Gazette.

Breen decides to use the drill again, but discovers that a hole has already appeared. It is wider than Sladden's drill-bit, and seems to have melted...

In the archives of Westminster Abbey, Quatermass finds medieval references to supernatural events at Hobbs Lane, and links all the reports with disturbances of the ground. They return to the pit where the soldiers are about to remove the inner hatch-cover.

Inside the sealed compartment sit three large insect-like creatures. They are dead, and they have been dead a long time...

Episode 4: The Enchanted

Roney takes charge of the creatures, which are decomposing fast. Breen starts to lose control.

Later, at the Nicklin Institute, Quatermass and Roney consider the origins of

they should remember the Blitz. Mrs Chilcot says there were no bombs. The only derelict house in the street was abandoned long before the war — because it was haunted!

Barbara and the Captain return to the dig. The soldiers have discovered an open hatchway in the object and there is another perfectly preserved skull *inside* it. Traces of radioactivity are detected in the clay and Breen orders Roney's personnel off the site.

Quatermass investigates the 'haunted' house, where he is joined by P C Ellis, who lived close to the street as a boy and remembers stories of the hauntings. They discover savage scratches on the kitchen walls which terrify the policeman. Later, Quatermass goes to see Mrs Chilcot. The old woman recalls dreadful noises and poltergeist activity during the haunting of 1927.

The following morning, at the Nicklin Institute, Roney shows Quatermass his optic-encephalograph, a device for recording subjective impressions in the brain. Roney assures the professor that the ape-men were 'of this earth'. There is a telephone call from Breen. He has used mechanical diggers to expose the object — a kind of missile, hollow and some twenty-five feet long. He also has reports on the radioactivity which was artificially created and is apparently five million years old!

Quatermass and Roney return to Hobbs Lane, where Barbara shows them photocopies of local newspaper reports from 1927. The hauntings coincided with work on a tube extension. Breen has found a sealed bulkhead at the front of the missile — etched with a circular design that Roney recognizes as a pentacle, one of the

The Borazon Drill set up to penetrate the Martian Capsule

From BBC Video's Quatermass and the Pit





the insect. Mass and structure point to a low-gravity environment, a world perhaps now dead but which five million years ago was teeming with life... Mars!

At the War Office, Quatermass explains his theories to the Minister. The six or seven ape-creatures found in the pit were taken from the Earth, operated upon to instill them with the Martian race-memory and then returned. The Martians themselves may not have been able to endure the Earth's atmosphere — their colonization was one by proxy. The ship they have found is a mission that went wrong, a crash-landing. Breen does not accept any of this. He believes the missile to be a German propaganda hoax from World War Two. The Minister is more comfortable with Breen's theory and decides to issue a statement.

The Army prepares to move out of the pit. Sladden is dismantling his cutting equipment when the terrible noises begin again and he is thrown to the ground with a scream. Miss Judd, who has returned to the site to collect some slides, sees Sladden leap out of the ship, his arms hunched like an animal, followed by the unearthly sounds.

Potter and the soldiers shrink back from the possessed figure as Sladden heads out into the street. A few moments later, he arrives at a coffee-stall and tries to communicate with the stallholder. Cups and plates are thrown through the air by the unseen force and Sladden flees. Eventually he arrives at a church and collapses to the ground. A priest comes to his assistance, and sees the ground beneath Sladden's body buffeted by the alien energy. It ripples as if rats were running under it...

Barbara goes to the Institute to tell Quatermass and Roney what she has seen.

Potter locates Sladden at the church, and Quatermass and Barbara go to speak to him. Against the vicar's wishes Quatermass pushes Sladden into remembering what happened to him in the pit. He can only remember seeing the Martian creatures — and he knew that he was one of them! There is a screech, like the one in the pit, and objects are thrown around. Quatermass believes that the faculties of telekinesis and second sight are Martian qualities, dormant in us all. What Sladden has related is a subconscious vision of life on Mars, five million years ago!

Later, at the Institute, Roney and Barbara test the optic-encephalograph. Quatermass believes that the hull must react to energy in some way.

The next day, Quatermass is rigged to the optic-encephalograph and repeats Sladden's actions, but he gets no impression. Barbara is discovered to be the



Sladden listens as Corporal Gibson and Colonel Breen discuss the 'missile'

From BBC Video's Quatermass and the Pit



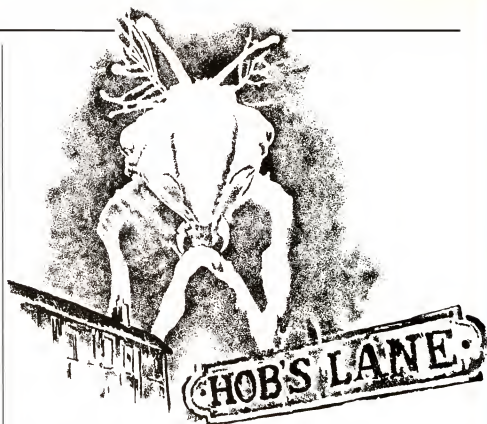
Episode 5: The Wild Hunt

At the pit, Potter sets off to find Sladden.

medium, and is hurriedly transferred into the machine. Cables thrash around her, she screams and falls to the ground.

Quatermass takes a video-recording of Barbara's impressions to the War Office. Roney explains that it represents the Wild Hunt, the phantom ride of demons and witches. The tape begins, showing the Martian insects running, hopping, killing and being killed. Quatermass believes that what they have seen is a race purge, a ritual slaughter to preserve a fixed society. He fears that this long-dormant compulsion to kill will be allied with a power from the hull to redirect human energy. The Minister dismisses the recording as a hallucination. The Press, Radio and Television will be admitted to the pit tonight.

That evening, as Colonel Breen faces the press, there is a scream from the hull. A technician fitting lights inside it has been electrocuted. The hull is absorbing power — energy pulses through crystalline veins. The ship is coming alive!



Episode 6: Hob

Quatermass orders everyone away from the capsule. Breen calls them back, insisting that the official arrangements go ahead as planned. A live television broadcast begins, but the activity in the hull starts too. The pit is full of screaming figures, there are hideous blasts of sound. Breen stands, almost in worship, as the crowds stream out into the streets.

In a nearby pub, the customers watch the broadcast from Hobbs Lane with some concern. A tattered man runs in and describes the chaos on the streets — but the alien activity follows him and the customers scatter.

In the street, Roney finds Quatermass, who is dazed and does not recognize him. Roney drags the professor into the pub and struggles with him. Quatermass recovers, and tells Roney of the overpowering sensation from the hull. Then he

says he can feel the subconscious impression changing...

In the pit, the hull is beginning to transform its mass into pure energy. In the 'haunted' house, Potter is cornered by Barbara, who turns the Martian power on him with an animalistic expression. He is forced to knock her out to protect himself. Fullalove is still taking photographs in the pit when he is attacked by Breen and a group of possessed humans. Without moving, using telekinesis, they send chunks of mud and concrete raining down on the reporter. Fullalove is killed.

In the pub, Roney is attacked by Quatermass. He forces the professor to remember who he is. Quatermass felt that he wanted to kill Roney, because he was different, because he did not have the Martian race-memory. The Wild Hunt has begun. The ship is draining the whole human energy of London to turn it into a Martian colony!

Overhead, an American freighter plane reports back on the chaos to a US news programme. There are scenes of incredible devastation — whole areas blacked out. The hull has transformed itself into a vast image of the Martian creature. The US plane is drawn into the image and crashes.

Roney and Quatermass reach the 'haunted' house, overlooking the pit. Watching the apparition, Roney remembers that the devil's traditional enemies were iron and water. If a length of steel chain, connected to the wet earth, was thrown through the Martian image, the energy could be dispersed. Potter fetches the chain and Quatermass sets off down into the pit. He stumbles on Breen's body, hideously burned, and collapses. Roney follows, takes up the chain and throws it up into the image. There is a colossal electrical discharge and Roney is destroyed with the apparition. Quatermass staggers to his feet as men begin to creep into the pit. *Human men.*

Epilogue: An explanatory television programme about the recent terrors is coming to its close. Quatermass speaks to the camera. "Every war crisis, witch-hunt, race riot and purge... is a reminder and a warning. We are the Martians. If we cannot control the inheritance within us... this will be their second dead planet!"

Transmission details

Episode Title	Date	Time	Length	Budget	Audience Appreciation
1: The Halfmen	22.12.58	20.00.00	35mins	£7,569	71
2: The Ghosts	29.12.58	20.00.00	37mins	£1,618	72
3: Imps and Demons	5.1.59	20.02.15	32mins	£1,911	72
4: The Enchanted	12.1.59	20.00.05	33mins	£2,346	71
5: The Wild Hunt	19.1.59	20.01.17	36mins	£1,872	70
6: Hob	26.1.59	20.00.00	35mins	£2,262	71

Compilations

Repeat Eps 1,2,3	2.1.60	20.40	90mins	£3,356	-
Repeat Eps 4,5,6	9.1.60	20.40	90mins	£3,617	-

Background

The third, and last BBC **Quatermass** serial began at 8 o'clock on Monday December 22nd, 1958. Like its predecess-

sors, it was produced and directed by Rudolph Cartier and written by Nigel Kneale. In the Christmas edition of the *Radio Times*, Kneale gave the readers a reintroduction to the character of Bernard Quatermass, observing that when he wrote the first serial in 1953, the professor's adventures were the stuff of fantasy. In 1958, they were the contents of the next day's headlines:

'Time has caught up with Quatermass... Since men of his profession have evolved from creatures of fiction into having real power over our lives, we may hope that they show some of his pangs of conscience and loathing of bureaucracy.'

The serial was broadcast live, with pre-filmed inserts for locations, special effects, etc, from the relative comfort of the BBC's newly converted Riverside Studios, a far cry from the original series, which was made in what amounted to a cupboard in Alexandra Palace. Kneale felt the premise of an ancient invasion, so long ago as to be part of our heritage, was sufficiently different to avoid repetition in the Quatermass format.

Once again there was a different actor playing Quatermass, the debonair figure of André Morell. A well-respected actor, Morell was probably best known to 1950's television audiences for his terrifying portrayal of the sadistic O'Brien in the BBC's 1954 adaptation of Orwell's *1984*. This was written by Nigel Kneale and directed by Rudolph Cartier, and caused such uproar with its torture scenes that questions were asked in the House of Lords. Doubtless Morell's work on this piece was instrumental in his casting as Quatermass.

On either side of the professor were Cec Linder as the enthusiastic, vulnerable, ultimately human Dr Roney, and Anthony Bushell as the bigoted, militaristic Colonel Breen. Linder went on to appear in Stanley Kubrick's *Lolita* and opposite Sean Connery in *Goldfinger* (as CIA man Felix Leiter). Bushell had for many years been the right-hand man to Sir Laurence Olivier, as Associate Director for

A Martian-influenced church gargoyles, one of the many specially constructed props for the series



James Donald as Dr Matthew Roney in the Hammer film adaptation

Richard III and *The Prince and the Showgirl*. Other notable members of a talented cast include Christine Finn (who went on to do voice work for Gerry Anderson, as the voices of Tin-Tin and Grandma in *Thunderbirds*) and John Stratton (who chewed up the scenery and stole the show as Shockeye in *Doctor Who: The Two Doctors*). Many of the cast went on to appear in *Doctor Who*, including André Morell who played Tavannes in *The Masacre*. Extra Mark Eden became Marco Polo in *Doctor Who* and moved into Coronation Street.

BBC publicity for the programme recommended that viewers decide for themselves whether the series was suitable for 'children or for people of a nervous disposition', but few of those who tuned in *wanting* to be terrified were disappointed. All the Kneale/Cartier hallmarks were there; the unsettling immediacy of the building-site (to a London still scarred with bomb-damage), in the studio, the disturbing camera angles and close-ups on troubled faces. The recently-formed BBC Radiophonic Workshop supplied unearthly synthesized sound, but

Andrew Keir as Quatermass and Roney discover the film version Martians



Cast List

Professor Bernard Quatermass

Dr Matthew Roney André Morel
Colonel James Breen Anthony Bushell
Captain Potter John Stratton
Barbara Judd Christine Finn
Sladden Richard Shaw
Truck Driver Van Boolean
Grab Operator Michael Raglan
Workman Lionel Ngakane
Old Workman George Dudley
Foreman John Rae
Museum Official Malcolm Watson
First Journalist (Ep 1) Stanley Vine
Second Journalist (Ep 1) Mark Eden
Third Journalist (Ep 1) Patrick Maynard
Baines Arthur Hewlett
Armitage Michael Bird
Interviewer Janet Burnell
Teddy Boy Tony Lyon
Teddy Girl Anne Bushell
Stout Woman Janet Joye
Private Secretary Richard Dare
The Minister Robert Perceval
Tweedy Scientist John Barrett
General Charles Maunsell

War Office Messenger Edward Malin
Miss Dobson Nan Broughton
Assistant Lee Richardson
Business Man Peter Grisewood
Barman (extra) Nicholas Skafkalis
Police Inspector Ian Ainsley
Sergeant Michael Ripper
Corporal Gibson Harold Goodwin
Private West John Walker
P C Ellis Victor Platt
Young Constable Kenneth Warren
First Private / Sapper Clifford Cox
Second Private / Sapper Brian Gilmer
PC Michael Guest
TV Newsreel Cameraman Raymond Mansell
News Editor Tony Quinn
Nuttall Keith Banks
George Frank Crane
James Fullalove Brian Worth
Policeman Patrick Connor
Elderly Librarian Donald McCollum
Abbey Librarian Fletcher Lightfoot
Mrs Chilcot Hilda Barry
Mr Chilcot Howell Davies
Miss Groom Madge Brindley
Dr Klein Kenneth Seeger
News Vendor Bernard Spear
First Journalist (Ep 4) Allan McClelland

Second Journalist (Ep 4) Bill Shine
Third Journalist (Ep 4) Ian Wilson
The Reverend Gilpin Noel Howlett
Electrician Harold Siddons
Official Edward Burnham
Technician John Scott Martin
Woman Journalist Anne Blake
Young sergeant Jack Smethurst
Woman helper Violet Dix
Civil Servants Terence Greenidge,
Roderick Griffiths, George Wilder
TV Interviewer Anthony Pendrell
TV Announcer Colin Doran
News Vendor (Ep 6) John Hamblin
First Customer Bernard Spear
Blonde Louise Gainsborough
Man in blazer Arthur Brander
Tattered Man Sydney Bromley
American Youth Anthony Jones
US Newscaster Stuart Nichol
US Pilot Budd Knapp
Publican Norman Atkins
Electrician Raf Jever
Dead Body Raymond Mansell
TV Cameraman Frank Mills
Photographers John Mahoney, Ronald Mayer

providing most of the sleepless nights were the special effects team of Jack Kine and Bernard Wilkie. They created the Martian creatures, and the dissolving spaceship in episode six, and they summoned poltergeists to order. Bernard Wilkie remembers:

"To get those cables flapping on cue we drilled them with tiny holes and passed compressed air through them. The cables immediately rose, dropped and rose again, giving a weird flailing action."

The series was scored in much the same way as early *Doctor Whos* in that the

music for *Quatermass and the Pit* came from music library records by Trevor Duncan. 63 feet of stock film from the London Blitz, supplied by the Imperial War Museum, were used to augment the scenes of a ruined London in the final episode.

As a measure of its success, the serial was spoofed on other popular BBC shows. On radio, an episode of the highly-esteemed *Goon Show* entitled *The Scarlet Capsule* followed the plot fairly closely, and even used Desmond Briscoe's radiophonic sound effects. In a tv episode of *Hancock's Half Hour* called *The Hor-*

ror Serial Hancock is a Quatermass addict ("See you down the pub at 8.30 A Q." "A Q?" "After Quatermass") until he discovers a mysterious object at the bottom of his garden. It is interesting to note that both shows were recorded before the last episode of *Quatermass and the Pit* went out. They were broadcast during the following week.

A year later, in the New Year celebrations for 1960, there was an omnibus repeat of the show in two ninety-minute instalments. In the same year, the script was published by Penguin alongside the

Captain Potter and Barbara Judd at the Police road block in Hobbs Lane From BBC's *Quatermass and the Pit*



script for **Quatermass II**. Hammer Films presented their adaptation of the serial in 1967, the first time *Quatermass* appeared in colour, with Andrew Keir as the professor. This is by far the best of the **Quatermass** film adaptations, and deserves a full examination. In 1988, BBC Video released a compilation of the serial, robbing it of the individual title sequences, the narrated re-caps and the all-important cliffhangers. Several short sequences were also cut, predominantly those featuring speaking extras who only appear in one scene. Presumably this was a cost-cutting measure — John Scott Martin was one such casualty — but the video, at 178 minutes, remains one of the longest single tapes issued by the BBC.

In 1992, more than thirty years after its last full transmission, the serial still refuses to go away. It was featured in a series of essays on popular television published in 1991, and there are even 'blasphemous' rumours of an *American* adaptation in development.

Probably the main reasons for the story's longevity are its simplicity, and the panache with which it was delivered. Anyone who was watching *TV* in the winter of 1958/59 has their own memory of *Quatermass and the Pit*, whether it be the ground that moved under a man's body, the poltergeist coffee-stall or the



An exasperated Quatermass at the Nicklin Institute with Roney and Miss Judd

From BBC Video's *Quatermass and the Pit*

vast Martian image rising above London.

In his introduction to the 1979 reprint of the script for **The Pit**, Nigel Kneale remembered those times.

'It was a time when some delicate theories were being framed about the intimate medium and the small screen, and the need for social commitment. I suspect we broke most of those rules before they

had a chance to harden... The audience wanted, needed, enjoyed its imagination being alarmed. Soon came all those accounts of council meetings being abandoned and pubs emptying when people made for their sets on Quatermass night. No we weren't committed. But we had some style...'

David Miller

Episode 1 extras

Roderick Griffiths, Anthony Roy, Jeremy Howes, Colin Morton, Michael Arton, Maureen Tracey, Eric Elliott, Frank Mills, Terence Greenidge, Campbell Barr, Norman Taylor, Priscilla Ogier, John Flint

Episode 1 sightseers

Alan Page, Richard Bidlake, Desmond Newling, Kenneth Seeger, Tom Cubitt, Elaine Williams, Diana Halewood, Ruby Archer, Rex Rashley, Sheldon Allan, Audrey Foat, Patricia Kerry, Karen Shaw, Edwin Morton, Walter Randall, Monica Ray, Mrs Moon, Rowena Torrance, Carlos Williams, Harry Wright, John Wilding, Bill Matthews, Norman Miller, Rosamund Tattersall, Ann Kirk, Mary Henderson, John Mahoney, Jun Vivian

Episode 4 extras

Sheldon Allen, John Wilding, John Mahoney, Anthony Ray, Roderick Griffiths, Ray Elliott, Edward Wade, Michael Guest, Clive Marshall, James Duggan, Carlos Williams, Hilary Bays, Carole Lorrimer, Monica Ray, Sally Corday, Priscilla Ogier, Tony Brent, R A Pary, John Herrington, Joan Weatherly, Ronald Masters

Episode 4, crowd extras

John Harfanti, Mary Mason, Arthur Barrett, Terry Fitzgerald, Norman Morris, Richard Steel, Frank Seton, Edward Ellis, Bryn Bartlett, Mary Henderson, Patrick Milner, Nancy Adams, Jennifer Abbott, John Dawson.

Episode 5, journalists and photographers

Anthony Ray, Charles Williams, William Lyon Brown, Ronald Mayer, Roger Ostime, Nelson Evans, Henry Drew, Hilary Bays, Marjorie Masci, Patrick Milner.

Episode 5, crowd extras

Alan Page, Richard Bidlake, Desmond

Newling, Kenneth Seeger, Tom Cubitt, Elaine Williams, Diana Halewood, Kathleen Cattermole, Diana French, Ruby Archer, Brian Jackson, Ted Young, Bob Grant, Rodney Burke, Philip Johns, Kathleen Macaulisse, Cara Stevens, June Hayhurst, Joan Price, Beatrice Ormonde, Harry Wright, John Wilding, Raymond Mansell, Bill Matthews, Norman Miller, Rosamund Tattersall, Rex Rashley, Sheldon Allan, Audrey Foat, Patricia Kerry, Karen Shaw, Edwin Morton, Walter Randall, Monica Ray, Mrs Moon, Rowena Torrance, Carlos Williams, Mary Henderson, Ann Kirk, John Mahoney, Richard Cee, Joseph Levine, William Lyon Brown, Raf Jever, Anthony Service, James Fitzgerald, Paul Bogdan, Henry Drew, Norman Chappell, Roger Roland, Anthony Roy, Dorothy Grumbar, Nelson Evans.

Episode 6, journalists

Carlos Williams, Anthony Roy, Roger Ostime

Episode 6, pub crowd

Rosemary Gunner, Joan Weatherly, Barry Raymond, John Bramley, Bryn Bartlett, Alex Wright, Laurence Archer, Austin Webb, James Duggan.

Episode 6, crowd members

Raf Jever, Raymond Mansell, Paul Craig, Richard Coe, Michael Guest, Basil Beale, Anthony Roy, Roger Rowlands, Ronald Mayer.

Episode 6, sightseers

Sheldon Allan, Nancy Adams, Ruby Archer, Jennifer Abbott, Richard Bidlake, Rodney Burke, Hilary Bays, Bryn Bartlett, Paul Rogden, Norman Chappell, Kathleen Cattermole, Henry Drew, John Dawson,

Nelson Evans, Edward Ellis, Audrey Foat, Diana French, James Fitzgerald, Dorothy Grunbar, Anthony Ginnette, Mary Henderson, June Hayhurst, Diana Halewood, Brian Jackson, Bob Grant, Patricia Kerry, Ann Kirk, Philip Johns, Joseph Levine, William Lyon Brown, John Mahoney, Patrick Milner, M Moon, Edwin Morton, Norman Miller, Bill Matthews, Kathleen Macaulisse, Desmond Newling, James McLaughlin, Ronald Masters, Alan Page, Beatrice Ormonde, Joan Price, Walter Randall, Monica Ray, Dorothy Robson, Rex Rashley, Karen Shaw, Kenneth Seeger, Cara Stevens, Richard Steele, Frank Seton, Anthony Shirvell, Rowena Torrance, Rosamund Tattersall, Joan Weatherly, Michael Wyatt, Elaine Williams, Joan Vivian, Carlos Williams, John Wilding, Harry Wright.

Newspaper mock-ups..... Mrs Collis

Author..... Nigel Kneale
Military Adviser.....

..... Lt-Col P J Hands, MBE, ERD, RE (AER)
Make-up Supervisor..... Christine Hilcoat
Wardrobe Supervisor..... Pamela Gianville
Sound Effects.....

..... Desmond Briscoe and the
..... BBC Radiophonic Workshop
Vision..... Jack Kine and Bernard Wilkie
Film Cameraman..... A A Englander, FRPS
Film Editor..... Ian Callaway
Telecording Editor..... Sheila Tomlinson
Music composed by.....

..... Trevor Duncan (library music)
Designer..... Clifford Hatts
Produced and Directed by..... Rudolph Cartier

SPOOKY

Anthology Series

WHEN I was asked for a 'brief run through' of the supernatural episodes of television's anthology series I thought 'Easy!'. When I suddenly realized just how many there have been over the years, I knew it would be hard work fitting them all in! Let's just say that you'll have to consider this article as a springboard to further investigation, a starting point for your own odyssey into the unknown.

Grand-daddy

First of all, the shows themselves. The granddaddy is of course **The Twilight Zone**, which ran for five seasons between 1959 and 1964. The fourth of the five seasons consists of the hour-long episodes recently shown on Channel Four. However, **The Twilight Zone** was not alone.

Alfred Hitchcock hosted a series of chiller in **Alfred Hitchcock Presents** (1955-1965) and Boris Karloff fronted the rarely seen, lamely titled, and seriously underrated **Thriller** (1960-62). There was also the studio-bound but seriously spooky **One Step Beyond** (1959-61) and — for my money the most consistently brilliant of them all — **The Outer Limits** (1963-65), which often mixed old-dark-house horror with SF themes in such classics as *The Guests*, *It Crawled Out of the Woodwork*, and *The Form of Things Unknown*. All these series are a bit wobbly by today's sophisticated production standards, but if you place quality of content over special effects then they are unmissable. These were the golden years of television Horror without a doubt. The timidity of the '70s shows and the excessive overkill of '80s Horror can't really compare.

Followers

However, even the tremulous tv bosses of the '70s and '80s found it difficult to let

go of these early series' success. Rod Serling fronted a slow-paced but occasionally inspired follow-up to **The Twilight Zone** titled **Night Gallery** (1970-73), which was a mix of short jokey pieces with longer, more serious tales. So far, these have always run on ITV, late at night.

The BBC (and then early Sky) brought up **Ghost Story** (1972-73), hosted by Sebastian Cabot (looking very much like the fellow who fronted DC Comics' *House of Secrets* title!) as sinister Winston Essex. It dropped Cabot and changed its title midway to **Circle of Fear**, but this attempt to

Boris Karloff's Thriller

Various photos in this section courtesy of the Everett Collection





Baker's Dozen episode of *Tales from the Darkside*

widen its theme did not help the ratings and it quickly disappeared.

Britain produced the cliché-strewn *Journey to the Unknown* in 1968 — every corny gimmick of the history of film is in there somewhere — and the truly awful *Tales of the Unexpected*, which

resurrected ancient cornball yarns that telegraphed their 'twist' endings before the opening credits had even rolled. As a result of this, the American *Tales of the Unexpected* (1977) from Quinn Martin (of *The Invaders* fame) was retitled *Twist in the Tale* when it aired on ITV

Centre: The Crypt-keeper; clockwise from top left: Beau Bridges in *Abra Cadaver*; Kirk Douglas in *Yellow*; Malcolm McDowell in *The Reluctant Vampire*; John Glover in *Undertaking Palor*. All stories from *Tales from the Crypt*



(although ITV later ripped this title off for a home-made series, and then for Ray Bradbury Theatre too!).

James Coburn was the unlikely host for a short-lived series titled *Darkroom* (1981) which had little to recommend it. Spielberg's cynical knock-off *Amazing Stories* (1985-87), which failed the expectations of network, distributor and audience alike was so lame that even BBC1 is willing to show it, and at Sunday teatime!

On the plus side, NBC's disappointing deal with Spielberg did lead to CBS resurrecting *The Twilight Zone* that year. While it could never recapture the freshness of the original, it has proven to be the most consistently impressive of the '80s anthologies. A revival of *Alfred Hitchcock* followed, but the low ratings of all three ended plans for a revival of *The Outer Limits*. Realizing that the real success of *The Twilight Zone* has been in syndication, further episodes were produced for just that market, and while mainstream tv has shied away from '80s Horror (witness the *She-Wolf of London* fiasco), syndicated series have had no such qualms, and the most recent array of Supernatural shows have been low-budget efforts ideal for broadcasters' late night slots. (A brief explanation about 'network' and 'syndication' — 'into syndication' is where all US shows go after their network run is over; however, in recent years, and spurred on by the success of *Star Trek: The Next Generation*, many programme distributors are bypassing the networks and going 'straight-to-syndication' and most recent Fantasy and Horror series have been made for that market. The advantage for viewers is less network censorship and interference, the disadvantage is no fat network fee, so less money on screen).

Paramount's unexpected success with *Star Trek* caused them to investigate their other properties, and *Friday the 13th - The Series* (1987), which has nothing to do with slasher Jason (even syndication isn't ready for that yet), was the result. Warner's followed suit with *Fred- dy's Nightmares*. Others include Laurel's *Tales of the Darkside* (1984) and *Monsters* (1989), alongside Ray Bradbury Theatre (often syndicated under a variety of titles), *The Hitchhiker*, *Tales From the Crypt* (a definite network no-way), and many other minor or forthcoming efforts.

Non-Anthologies

Not all Supernatural shows have been anthology series, of course. The long-running Gothic Soap *Dark Shadows* fea-

tured ghosts and vampires and ran from 1966 to 1971, spawning a short-lived primetime sequel in 1991. **The Sixth Sense** investigated the paranormal in 1972, and the equally short-lived **Shadow Chasers** from Kenneth (V. **Alien Nation**) Johnson were hoax-exposing ghost-busters in 1985. Frank Lupo's **Werewolf** (1987-1988) lasted a season before getting the silver bullet, and Count Dracula himself starred in **Dracula: The Series** for syndication in 1990. And let's not forget **Twin Peaks**.

Far superior to all of these though is **Kolchak: The Night Stalker** (1974-1975), recently sighted stalking the night hours of BBC2 (presumably prowling for a regular slot). Perhaps we should at least be grateful that our Carl broke free of that asinine *Mystery Train* format that castrated the credits.

Ghosts

Of all the anthology series, **Thriller** was the most variable in quality, and suffered a serious identity crisis. In trying to be all things to all people, some episodes were Supernatural stories, while others were crime stories. However, in the limited space we have here, two great stories must rate a mention, both starring William Shatner.

The Hungry Glass, in which a young couple buy a spooky house and see haunting images in the window, is written and directed by Douglas Heyes of **Twilight Zone** fame, and *The Grim Reaper*, in which a painting of the aforementioned scythe-wielder comes to life for some horrible hacking, comes from regular **Thriller** writer Robert Bloch and later **Star Trek** director Herschel Daugherty. In **The Twilight Zone's** *Night Call*, written by Richard Matheson and directed by Jacques Tourneur, an elderly lady keeps getting midnight calls from her dead husband, and in a chilling revelation, discovers the telephone cable has fallen and landed on his grave. *Long Distance Call*, another **Twilight Zone**, has Billy Mumy getting sinister calls from his dead granny as she tries to tempt him into joining her in the afterlife, while **Ghost Story's** *Bad Connection* has Karen Black receiving phone calls from her dead husband, telling her of her own impending demise. Other ghostly **Zones** to check out are *The Passersby*, *The Thirty Fathom Grave*, and *The Changing of the Guard*. The ghosts of movie monsters Dr Death, The Claw, Apeman, and The Hunchback haunt a movie lot, and see a chance for one of them to live again in a woman's unborn child in *The Graveyard Shift*, an episode of **Circle of Fear**. Susan Oliver (**Star**



Agnes Moorehead as Emma Brigham, an invalid who exerts a powerful influence in life and death over a brother and two sisters
Powerful Influence - Rod Serling's Night Gallery

Trek's Vina from *The Cage*) gets her come-uppance in the episode *Spare Parts* when she murders her doctor husband, who has donated his corpse to medicine. Unfortunately for her, his newly housed body parts and their unlucky recipients 'get together' to wreak their revenge...! Jimmy Sangster (Hammer Films), Seelag Lester (**The Outer Limits**), and Paul Mason 'got together' on the script. Sangster and Lester get together again (this time with Ed DeBlasio) for the intriguing *The Phantom of Herald Square*. And after visiting a paupers' graveyard for a story, writer Tab Hunter is haunted by a double

who becomes literally a 'ghost writer' in *The Ghost of Potter's Field*. Gary Conway co-stars.

Perhaps the scariest, most chilling ghost stories concern the ghosts of children. One of the very best is the moving *If She Dies...* for **The New Twilight Zone**. In the later *There Was An Old Woman*, Colleen Dewhurst plays a writer of kids' books who visits hospitalised children to read to them. When bumps and bangs are heard in her house that night, it's the spirit of one of the sick kids, who's just died. In *A Friend To The End*, for **Friday the 13th**, a youngster is dared to enter the neighbour-

Ghost Story





Caesar and Me episode of *The Twilight Zone* concerned a wooden tyrant with a voice and mind of it's own...

hood haunted house, where he finds the ghost in residence is a child. In *Repetition*, a driver sees the nine year old victim of his hit-and-run accident in a locket pleading for help. The girl's ghost tells him that a death at the same time in the same place will restore her to life. Consumed with guilt and fear, the writer suffocates his terminally ill mother, so returning the child to Earth... but then his mother's voice emerges pleading from the locket...

And of course there's the chilly series *One Step Beyond*, which is virtually

nothing but ghost stories, all of them supposedly based on true occurrences...

Witches

In the *Twilight Zone* episode *Jess-Belle* (a play on words), Anne Francis (of *Forbidden Planet*) regrets making a deal with a local witch to enable her to steal another woman's husband-to-be when the side effect turns out to involve nocturnal prowlings as a leopard, while in *Cry of the Cat*, a *Ghost Story* episode, another woman

transforms nightly into a cougar. Jeanette Nolan's made a career out of playing weird old ladies (she's the witch in *Jess-Belle*), so it comes as no surprise to see her plying her trade as a witch again in *La Strega* for *Thriller* alongside a youthful Ursula Andress, or in *Since Aunt Ada Came To Stay* in *Night Gallery*, alongside Jonathan Harris as a college professor versed in the occult. In *Catnip*, an episode of *Darkroom*, a drugs dealer tries to bump off a cat after an altercation with the old lady who cares for it, but instead succeeds in accidentally killing the old lady. Having ignored the warnings that the old dear was a witch, he suddenly finds himself being stalked by the vengeful cat, apparently not too thrilled at having its supply of Gourmet Hi-Life curtailed... But it's a male witch in cat form who comes to grief in the '80s *Twilight Zone* *Cat And Mouse* when the mousy woman he seduces and betrays in human form takes him to the vet and... yow! *Thriller* offers *Hay Fork And Bill Hook*, written by *The Man From UNCLE*'s Allan Caillou and directed by *Star Trek*'s Herschel Daugherty; Kenneth Haigh and Audrey Dalton star. In *Coven of Darkness*, produced for *Friday the 13th*, white witches endeavour to keep a powerful occult item away from a coven of black witches, but fail to prevent a string of gruesome incidents involving voodoo and murder. And let's not forget Harlan Ellison's *Granma*

Something in the Walls episode of *The Twilight Zone* made in 1989





Melvyn Douglas in an episode of *Ghost Story* shown in November 1972

for *The Twilight Zone*'s '80s incarnation...

The Devil

The Devil is indeed a potent myth, and popular with tv producers. It seems that everybody from Jerry Mouse to Angus Deayton has sprouted a pair of horns, and even Mr Spock very nearly started life as a red-hued goblin. So powerful is the image of the devil (and the letter-writing God Squad who keep their idle hands busy by putting a pen to paper and assailing the tv companies) that most tv series are obliged to portray the Lord of Darkness only as a sadistic figure of fun. After all, it was only very recently that American networks even allowed the words 'Damn' and 'Hell' to be spoken on tv.

With this in mind, *Night Gallery* produced two comic vignettes worth seeking

out, both more for originality than execution. In *The Flip Side of Satan*, a disc jockey is condemned to play crap for eternity (in what must surely be a fairly widespread curse), while in *Hell's Bells*, *The Addams Family*'s John Astin is doomed to spend eternity watching an elderly couple's home movies. Their heaven is his hell.

During the eight year run of both incarnations of *The Twilight Zone*, the devil turns up no less than eleven times, in *Escape Claus*, *A Nice Place to Visit* (as Sebastian Cabot), *The Chaser*, *The Howling Man*, *Printer's Devil* (as Burgess Meredith), *Of Late I Think of Cliffordville* (as Julie Newmar), *Still Valley*, *The Hunt*, *Dealer's Choice* (as Dan Hedaya), *The Uncle Devil Show*, and *Time and Teresa Golowitz* (as Gene Barry). The only entry played as drama is the classic *The Howling Man*, with a marvellous transforma-

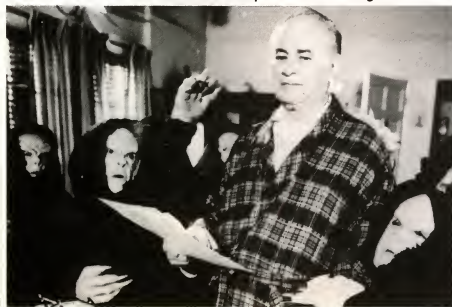
tion sequence for the period, although *Time and Teresa Golowitz* (for the '80's incarnation) is a quaint time travel yarn worth catching. The others are at least intriguing, especially *The Hunt*, in which a hayseed drowns in a failed attempt to save his dog, and the dog repays the favour by saving him from being tricked through the gates of Hell. *Thriller* managed a sell-your-soul yarn from Robert Bloch called *The Devil's Ticket*.

Satanic Cults

Devil cults however, are a different matter entirely. Although embarrassingly dated in places, Gene Roddenberry's tv pilot *Spectre*, starring the always wonderful Robert Culp is worth a look (feeble flashes of flesh were added for a European theatrical release), while in Anthony Lawrence's *Legion of Demons for Circle of Fear*, office worker Shirley Knight Hopkins starts work in a new job only to find that the office parties she is invited to are of a decidedly satanic kind! (A good supporting cast includes Jon Cypher, James Luisi, tv SF veteran Paul Carr, Kathryn Hays (*Star Trek*'s 'Gem'), and Neva Patterson (the fascist mother in V).

In the pilot film for the *Friday the 13th* series, youngsters Ryan and Micki inherit their uncle's curio shop and sell off the weird artefacts within. Unfortunately, no sooner are they counting their money than a mysterious old gent arrives with the alarming news that dear old Uncle Lewis was in league with the devil and all the collector's items are cursed. The series then details their slow and arduous attempts to retrieve the items one by one. (Watch out for the episode *Tales of The Undeath*, which features a killer collector's item comic book that materializes its murderous hero!). The second season opener *The Doorway To Death* reveals that mirrors which 'witness' the occult practices of Satanists become literal doorways to Hell. In *Tails I Live, Heads You Die*, occultists flip a killer coin that kills living people (heads), but brings back the dead (tails)! With three deceased Satanists returned to life, cult leader Sylvan (Colin Fox) will have enough power to unleash the Devil himself. The coin returns in the appropriately titled *Bad Penny*. And in *Wedding In Black*, Micki, Ryan, and Jack are visited by friends from their past, unaware that Satan has recalled them from the dead to persecute them. The third season opens with the two-parter *The Prophecies*, in which Fritz Weaver plays the fallen angel Ashtaroth, who takes pos-

Martin Balsam in *Personal Demons* episodes of *The Twilight Zone*



Opposite page: The Crypt-Keeper in *Tales from the Crypt*





Not so easy to Dream Me A Life In *The Twilight Zone*

session of Ryan to execute six prophecies that will give Satan control of the Earth. In the following episode *Demonhunter*, occultists raise a monstrous beast by performing human sacrifices.

Premonitions

The first of the cursed artefacts sought by the cast of *Friday the 13th* turns up in *The Poison Pen*, in which a meddling monk has been using the pen to cause horrific events and so 'predict' the future. In *At the Cradle Foot*, an episode of *Ghost Story*, James Franciscus has recurring dreams of the murder of a teenage girl wearing a certain bracelet. When his wife presents his baby daughter with the exact same bracelet he saw in the dream, he realizes to his horror that the girl is his grown up daughter. Now he has to work out how to prevent the murder taking

place in her teens. In *Night Gallery*, no one can work out why Clint Howard as *The Boy Who Predicted Earthquakes* will no longer reveal his visions. As it happens, the poor kid's just witnessed the end of the world... *20/20 Vision* is just what Michael Moriarty doesn't want in *The Twilight Zone* when he works for a debt collection agency and sees flash-forwards showing their future distress after his visits. *Memories*, also for the '80s *Twilight Zone* offers a neat twist when Mary McNeil (Barbara Stock), a hypnotist who specializes in dredging up memories of past lives for the gullible, wakes up to find herself in a parallel world where people can recall their previous lives — and wish they couldn't. The original *Twilight Zone* offers at least half-a-dozen premonition stories, the best being *The Purple Testament*, in which a soldier sees a purple sheen on the faces of soldiers just



Problems with caverns in *The Twilight Zone's The Hunter*

before they're doomed to die, and *Nick of Time*, a splendid blast of cold air and common sense that demonstrates the absurdity of being obsessed with superstition. *Ring-A-Ding Girl* and *Nightmare As A Child* are more familiar yarns.

Innumerable episodes of *One Step Beyond* (1959), a series that dealt specifically with psychic phenomena, related supposedly true incidents, such as *Night of April 14th*, in which a woman (Barbara Lord) dreams of drowning in freezing water and is then informed by her husband (Patrick Macnee) that he's bought them passage on the maiden voyage of the Titanic.

Doubles

In *Shatterday*, Harlan Ellison's script for the '80s *Twilight Zone*, Bruce Willis absent-mindedly dials his own home number and is astonished to hear himself pick up the phone at the other end. In *Alter Ego*, a Dorothy Fontana script for *Ghost Story*, a wicked twin appears in the bedroom of a young boy who is hospitalised, and leaves to disrupt his life while he lies helpless in his bed. In *The Twilight Zone*, Vera Miles has an unnerving experience with a *Mirror Image* that involves some ingenious effects work — the 'mirror' is in fact a duplicate set.

Voodoo

In *The Voodoo Mambo*, an episode of *Friday the 13th*, high priestess Laotia doesn't let a simple thing like death stop her from reclaiming her throne — she persuades young Cole Waters (David Matheson) to kill three high priests, an act which will grant him wealth and power, and her a way back to the world. In the



The Twilight Zone, into the 80s

Darkroom episode *Needlepoint*, the victim of a voodoo curse kills an old woman to stop her sticking pins in the doll, but has to flee into the woods. Unfortunately, the old woman's dog picks up the doll in its mouth and chews it up! Yecch! **Thriller** offers *Papa Benjamin*, directed by Ted Post, *The Twilight Zone The Jungle*. But the most unconventional place for a voodoo curse must surely be a radio station where the play's sound effects become real in *Cold Reading*, an '80s *Twilight Zone*.

Vampires

Killer bees we've seen, but vampire bees? That's the premise of *The Sweetest Sting*, an episode of *Friday the 13th* in which the blood drawn from the stings grants immortality — if regularly topped up from fresh victims! *The Ghost Story*

All choked up with *Tales From The Darkside*

episode *Elegy For A Vampire* has a college campus defending itself against a vampire chomping on the co-eds by putting extra security guards on patrol. Bad idea, one of the security officers is the vampire! Monster movie fan Quinn Cummings is convinced her neighbour is a vampire in *The Boogey Man Will Get You*, a **Darkroom** episode, while another Horror-obsessed youngster gets it all wrong in *Monsters* for the new *Twilight Zone*. In *The Baron's Bride*, another contribution from *Friday the 13th*, the blood on a vampire's cape triggers a trip through Time back to 19th Century London for Micki and Ryan, who must search for the cape's owner, a murderous seducer of women, retrieve the cape, and return to the 20th Century. Of a more jokey nature are four brief offerings from the **Night Gallery**, which feature Cesar Romero and Victor Buono in 'bloodbank' jokes, Ri-

chard Deacon as a vampire hunter, and Lindsay Wagner as a photographer trying to snap vampire Cesare Danova. A little more sinister was *Death on a Barge*, an early directorial effort by Leonard Nimoy, in which Lou Antonio plays a man who falls in love with a beautiful woman (Lesley Ann Warren) who never leaves her houseboat. And in **Thriller's** *Masquerade*, Elizabeth Montgomery of *Bewitched* and Tom Poston play honeymooners who shelter in an old dark house full of vampires. John Carradine is running the show — of course!

Jon Abbott

Rod Serling, always ready to take us into the *Night Gallery*

BROADCAST HISTORY

(VCR = Some episodes released on video)

Alfred Hitchcock: *ITV*
 New Alfred Hitchcock: *VCR, ITV*
 Amazing Stories: *VCR, BBC1*
 Darkroom: *ITV*
 Freddy's Nightmares: *VCR, Sky Movies, Sky One*
 Friday the 13th: *VCR, ITV*
 Ghost Story/Circle of Fear: *BBC1, Sky Channel*
 The Hitch-hiker: *Sky One*
 Journey To The Unknown: *ITV, Sky Channel*
 Monsters: *BSB, Sky One*
 Night Gallery: *ITV*
 The Outer Limits: *ITV, BBC2, BSB, Sky One, VCR*
 One Step Beyond: *ITV, Lifestyle, Bravo*
 Ray Bradbury Theatre: *ITV, BSB, Sky One*
 Tales From The Crypt: *VCR, Movie Channel*
 Tales of the Darkside: *VCR, ITV*
 Tales of the Unexpected: *ITV*
 Tales of the Unexpected (U.S.): *ITV*
 Thriller: *ITV, C4*
 The Twilight Zone: *ITV, BBC2, C4, VCR*
 New Twilight Zone: *VCR, ITV*

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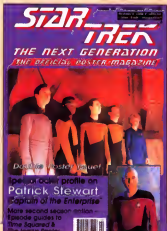
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